REPORT RESUMES

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A NATIONAL DEMONSTRATION PROJECT UTILIZING TELEVISED MATERIALS FOR THE FORMAL EDUCATION OF CULTURALLY DISADVANTAGED PRESCHOOL CHILDREN.

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DEVELOPMENT AND DEMONSTRATION OF TELEVISED EDUCATIONAL PROGRAMS FOR DISADVANTAGED PRESCHOOL CHILDREN AND THEIR TEACHERS WAS ACCOMPLISHED. A SERIES OF 56 CHILDREN'S PROGRAMS AND A SERIES OF 24 PROGRAMS FOR INSERVICE TEACHERS WERE DEVELOPED AND EVALUATED. THE PROGRAMS FOR CHILDREN, CALLED "ROUNDABOUT," PROVIDED EXPERIENCES AND GUIDED ACTIVITIES IN CREATIVE ARTS, SCIENCE, MATHEMATICS, SOCIAL STUDIES, AND SOCIAL RELATIONS. "TEACHER'S ROUNDABOUT," THE PROGRAMS FOR TEACHERS, INCLUDED PREVIEWS OF CHILDREN'S PROGRAMS, SUGGESTIONS FOR USING THE CHILDREN'S PROGRAMS, AND GENERAL INSERVICE TRAINING. THE FORM OF GATHERING EVALUATIVE DATA RELIED, PRIMARILY, ON AN EXTENSIVE MONITORING SYSTEM IN CLASSROOMS BEFORE, DURING, AND AFTER RECEPTION OF THE CHILDREN'S PROGRAMS. FEEDBACK PROVED EXTREMELY USEFUL IN IDENTIFYING VARIOUS STRENGTHS AND WEAKNESSES OF PILOT PROGRAMS AND IN PROVIDING GUIDANCE FOR FUTURE PROGRAMING. ONE PROMISING RESULT OF THE PROJECT WAS THE EXTENT TO WHICH THE TELEVISED PROGRAMS ELICITED INTERACTION AND CREATIVE RESPONSES FROM THE VIEWING CHILDREN, INCLUDING AESTHETIC, INTELLECTUAL, AND SOCIAL RESPONSES. IN ADDITION, THE USE OF CLOSEUPS AND MOVEMENT, WHETHER OF ANIMALS, PEOPLE, OR OBJECTS, SEEMED TO ELICIT INTENSIFIED INTEREST AND INVOLVEMENT ON THE PART OF THE VIEWERS. A TEACHER'S GUIDE WAS INCLUDED IN THE REPORT, CONSISTING OF (1) DESCRIPTIONS OF THE PROGRAMS AND (2) SUGGESTIONS FOR PRESCHOOL ACTIVITIES AFTER THE PROGRAMS ARE PRESENTED. (GC)

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A NATIONAL DEMONSTRATION PROJECT UTILIZING TELEVISED MATERIALS FOR THE FORMAL EDUCATION OF CULTURALLY DISADVANTAGED PRESCHOOL CHILDREN

Project No. 6448
Contract No. OE-5-16-030

Rose Mukerji

August 1966

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The Greater Washington Educational
Television Association
(WETA-TV)

Washington, D.C.

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INTRODUCTION: PURPOSE AND SCOPE OF PROJECT

Current research and empirical data strongly support the critical importance of the preschool years in developing the roots of learning and attitudes toward the school experience and its values.[1] Children from disadvantaged urban communities are significantly less equipped for successful educational school experiences than the general population of comparable age. However, the preschool years are, now, widely considered to be particularly fruitful in helping children overcome some of the educational deficits which characterize their disadvantage. Recently there has been a national move toward providing preschool education for children under six. This has been greatly intensified and expanded since the summer of 1965, with the initiation of Headstart programs throughout the country, focusing specifically on providing compensatory programs for educationally disadvantaged children in target communities of both urban and rural centers. The sudden demand on trained professional personnel could scarcely be met; newer resources were required. It was necessary to secure minimally prepared personnel and to explore the use of para-professional personnel with some programs of in-service supplementary training in order to staff preschool centers. In addition, newer media and technological resources were called upon to meet the new extensive demands for educating preschool children.

Of all the newer media which can be utilized to enhance the learning environment of young children, television is, perhaps, the most dynamic, with its audio and visual character intensified by a quality of immediacy. The question is: How can the potential of television be utilized to help provide an effective learning stimulus for disadvantaged preschool children so that their earliest school experiences may serve to minimize some of their learning deficits, compensate for some experiential inadequacies, and provide opportunities to lead them toward successful educational experience?

These deficits have been well-chronicled in the past several years with the heightened concern for meeting the needs of that segment of the American population that is caught in the web of poverty.[2] They can be summarized, from the educational point of view, as consisting of a paucity of experiences that can serve as background for school learning, an inadequate conceptual base, limited vocabulary and communication skills, particularly verbal, lack of familiarity with school values, inappropriate attitudes toward school, and depressed self-concepts. While some combinations of these factors often characterize older children from low income neighborhoods, they are, not infrequently, also found to some degree in preschool children.

Since the roots of psycho-social patterning, of language and of conceptual development lie in the early years, it is reasonable to suggest that any steps toward strengthening a child's development will have their greatest impact when taken during these early years.

Focus of the Project

The project was proposed to demonstrate the production and use of televised material for enhancing the educational experience of disadvantaged preschool children. Conceived as a national demonstration project, it was intended that, during the year of program production, the television series would be telecast to a target population of three and four year old children who lived in the Cardoza area of the District of Columbia and who attended the Model School System's Preschool Centers in that area. The television series was to be developed by The Greater Washington Educational Television Association, Inc. (WETA), Channel 26 in Washington, D.C. in cooperation with the United Planning Organization and the Public School System of the District of Columbia.

The series was to be built around the needs and interests of this particular group within the population, though the series was to be available to viewers in the greater metropolitan area who receive Channel 26, estimated at over 250,000 homes.

The objective of using specially-designed television programs as part of the activities of preschool and day-care centers was to bring into the curriculum of the centers a large variety of experiences and activities not easily accomplished with the limited resources of the center, and to bring the children into continuing intimate contact with resource persons who could not as frequently visit all of the centers in person. The programs were to provide filmed field trips to many locales and to act as audio-visual previews to heighten the meaningfulness of field trips which the children of the centers would take in the future.

The television programs were intended to provide significant experiences for the children through their unique ability to assemble a great variety of visual and auditory experiences into a brief time period, not possible in even the most elaborately equipped classroom. Thus children would come in contact, vicariously, with the wider world beyond their limited neighborhoods through a medium that is very close to reality. They would also be provided with experiences and guided activities to extend their horizons in the creative arts, music and dance, science, literature and drama, and to deepen their awareness and understanding of interpersonal relations.

In addition to the development of television programs for preschool children, the project was constructed to provide concomitant televised programs for teachers that would include previews of children's programs, suggest ways of utilizing them, and offer general in-service training in teaching preschool children.

The evaluation of the project was to be conducted by research staff personnel of the United Planning Organization. It was to be geared toward determining to what degree the television project was able to produce outcomes among exposed disadvantaged young children that have efficacious influence upon their values, behaviors and readiness for school. A separate contract was negotiated by the UPO to cover certain aspects of the project including the evaluation and is reported under USOE Contract OE 5-16-040 under an identical title.

METHOD: PROJECT DESIGN

The comprehensive design of the project required the development and telecast of a substantial number of programs during one school year for the selected preschool population and their teachers.

Program Development - Scope and Content

The original plan was to produce on videotape 104 programs, each 15 minutes in length, to deal with the general curriculum content appropriate for preschool children. This number was later revised for reasons that emerged after the project was underway and will be discussed later. In its final form, the children's series contained 56 programs, 15 minutes each.

In its first formulation, the project was conceived as covering the major curriculum content of early childhood education to be grouped into four major categories as follows:

1. Interpersonal relations. These programs were to rely primarily on candid motion pictures and still photography showing children (often members of the preschool classes) representing all ethnic groups as they faced situations of fear, pain, joy, parental and peer conflict, physical disability and a variety of experiences in familiar and unfamiliar environments.
2. Science and mathematics. These were to present simple mathematical and scientific concepts, using

demonstration materials that would be readily available in both the classroom and the low-income home.

3. Creative arts. Children practicing various forms of self-expression through language, music, dance and role-playing were to be shown. There were also to be demonstrations of arts and crafts, showing many ways that children can use materials.
4. Social studies. These programs were to introduce children to aspects of their immediate surroundings that were not readily apparent to them, and certain commonplace experiences that would be of particular interest to young children. They were to introduce the children to the larger world beyond their neighborhood and sometimes provide an audio-visual preview of planned field trips that they might take. On location filming was to be used extensively on these programs.

A concurrent series for teachers, assistants, and other preschool personnel, as well as parents, was to be produced and telecast during the same period of time. The teachers' programs were to be one-half hour in length and there were to be 26 in all. The content of the teacher series was to include previews of programs to be shown the following week to children, suggestions for effective utilization with children, and in-service materials appropriate to teachers of preschool children in disadvantaged urban centers with special emphasis on the target area.

The content of the programs was to be determined in cooperation with a resident project advisory committee and a group of consultants in the preschool field. The advisory committee was to be composed of five head teachers of the public preschools in District of Columbia Model School Division, the Model School Division preschool director, the television teacher, three head teachers of non-public schools participating in the project, and representatives of WETA, UPO and the D.C. Model School Division.

The Target Population

The target population was to be approximately 200 children in attendance at five preschool centers of the Model School Division in the Cardoza area of the District of Columbia. However, certain changes in the preschool organization resulted in a doubled population for the study. Originally, the children were to spend a full day in school. In actual operation, the children attended half-day sessions, either morning or afternoon, resulting in population of approximately 400 in the five preschool centers.

The children ranged in age from three to five years with the majority of children in the four-year range at the inception of the project. One of the centers organized a five-year old group in the middle of the year. All five preschool centers were held in neighborhood churches which were adapted to a greater or lesser extent to provide facilities for young children.

The register for each class was set at 20 children, which was five more than the recommended number for federally-assisted preschool programs. Each center had two classes in the morning and two classes in the afternoon with a few children remaining for the full day in a day-care arrangement. Each center had a head teacher qualified in early childhood education who functioned as administrative head without direct responsibility for a group of children. Each class had a teacher, an assistant teacher, an aide, and, at times, a volunteer. Special mention should be made of the Neighborhood Youth Corps aides who were all young Negro men and who made a unique contribution to the children in their groups.

Within the groups, there was a high degree of turnover among the children. There was also considerable turnover in the staff, with two of the five head teachers, as well as several teachers and other staff members, changing during the year.

Although the children in the evaluation phase of the project were selected from the five preschool centers of the Model School Division, the reception of the programs was by no means limited to this group. A large number of preschools of various kinds, day-care centers, and personnel concerned with the welfare and education of young children were informed about the series so that they might be encouraged to make use of the television programs. Although there was no systematic effort to determine the extent of the use of the programs, there is incidental evidence to show that the programs were used throughout the whole metropolitan district and included high-income suburban areas as well as inner-city poverty areas.

Production

Production and telecast of the programs were to be done by

WETA-TV. The staff to be engaged in the project was as follows:

1. Executive producer - part time
2. Producer and project director (a specialist in early childhood education) - full time
3. Director - almost full time
4. On-camera talent - full time
5. Cinematographer - almost full time
6. Production assistant - full time
7. Secretary - half time

It was originally planned that the project would begin in May of 1965 and would be completed at the end of June 1966, during which time all 130 programs would be produced and telecast. The anticipated schedule was as follows:

May 1965	Recruit teaching and production staff. Schedule intial meetings of resident advisory committee and first meeting of consultants. Design first five pilot programs.
June 1965	Produce five pilot programs. Test programs on sample group of preschool children (CCTV). Convene conference of consultants to design evaluation techniques and discuss content of programs.
July 1965	Redesign and reproduce five pilot programs in accordance with consultant and advisory committee recommendations. Test second pilot programs on sample preschool group. Test applicability of evaluation measures prescribed by consultants.
August 1965	Design and produce 20 programs. Pretest certain programs on sample audience as necessary.
September 1965	Begin broadcasting programs. Begin regular evaluation measures. Design and produce 10 programs.

October 1965 through February 1966	Continue broadcasting 5 new programs per week. Continue evaluation. Produce average of 5 programs per week.
March 1966 through April 1966	Complete evaluation of project. Write final report. Compile video-tape or film report of project.

For reasons that will be described later, in the next section, it was impossible to follow this projected time schedule and the necessary changes were made. The reasons for some of the changes have particular relevance to the requirements of programing for preschool children.

Telecast Schedule

In the early planning, it was anticipated that four different children's programs would be broadcast weekly, from Monday through Thursday and that the teachers program would be broadcast on Fridays. Playback schedules were to be constructed as follows:

Mondays -- Interpersonal relations

Tuesdays-- Science and mathematics

Wednesdays -- Creative arts

Thursdays -- Social studies

Fridays -- Teacher in-service programs

These were, however, tentative recommendations and were in no way binding on the project since the project director, the advisory committee and the consultants were not yet functioning when this schedule was projected. Playback schedules and content organization were, in fact, two important areas of experimentation that were explored during the project and will be discussed more fully later.

Participating Organizations

The Greater Washington Educational Television Association, Inc. (WETA-TV, Channel 26)

The Greater Washington Educational Television Association, Incorporated, a nonprofit corporation chartered in the District of Columbia, is the licensee and operator of WETA-TV, Channel 26, a noncommercial educational television broadcast station.

WETA produces and broadcasts in-school television programs which are used daily by over 200,000 youngsters of 16 different school systems of the Greater Washington area. These programs are produced in the WETA School Services Division by certified public school teachers, in response to specifications outlined by curriculum committees of the participating school systems.

WETA school programs are now broadcast on seven other educational television stations, including those in Boston, New York, Pittsburgh and Philadelphia, for in-school classroom use in these areas.

WETA studio facilities are completely equipped for a wide variety of typical and experimental television productions.

The Greater Washington Educational Television Association, Incorporated, has applied to the Federal Communications Commission for a second UHF channel assignment and to the U. S. Office of Education for capital matching funds to implement construction of a second channel.

WETA assumed the following functions for the project:

1. To develop, in cooperation with UPO and the Model School Division, the scope of content

for the preschool and teacher television series.

2. To produce 26 weeks of programs designed to carry out the objectives of the demonstration television project.
3. To telecast the entire series during the 1965-66 school year on a schedule to be determined jointly by the cooperating groups.
4. To provide a set of videotapes of all programs to an instructional videotape library as may be approved by the Office of Education for national distribution and dissemination consistent with the policies of that office.
5. To cooperate with UPO personnel in the evaluation of the project.
6. To repeat the telecast of the programs in subsequent seasons under arrangements determined jointly with the UPO and the Model School Division.

The United Planning Organization (UPO) and the Model School Division of the Public Schools for the District of Columbia

The United Planning Organization is the coordinating agency of the War on Poverty in the District of Columbia. It is a non-profit, private organization established jointly by public and private agencies in Washington, D.C. and surrounding metropolitan counties in Maryland and Virginia.

UPO and the Public Schools of the District of Columbia have joined hands to develop new programs and techniques in education.

Among the joint efforts is the Model School Division which is based on the concept of separating a cluster of schools out from the regular system in order to experiment and innovate with new techniques, organization and methods.

One section of the Model School Division is the Preschool Program which, at the beginning of the project, operated in five centers, with plans for expansion. This program aims at preparing disadvantaged children for entry into the public school system with the capability to perform at a level comparable to their more advantaged counterparts.

The TV program was to become a part of the curriculum of the Preschool Program. As such it would become an integral element in the entire structure of public education in the District of Columbia School System.

The Research Division of the United Planning Organization is responsible for evaluating the several action programs contracted out and implemented by the organization.

UPO and the Model School Division assumed the following functions for the project:

1. To participate with WETA in developing the television series for disadvantaged children and the series for their teachers.
2. To make their resources, staff and facilities available to WETA as appropriate for carrying out the objectives of the project.

3. To participate in the evaluation of the project under the direction of the research staff of the UPO assigned to the project. This evaluation will be reported by UPO under Contract OE 5-16-040 with the Office of Education.
4. The head teachers and the director of the Model School Division Preschools and a representative of UPO to serve on the Resident Advisory Committee of the project.
5. To serve in a consultant and coordinating capacity within the best interests of the project.
6. In cooperation with WETA, to form a Consultants Committee of specialists in early childhood and educational television which will give direction to the evaluation of the project and make recommendations concerning the development of the television programs.

Evaluation

It was clear from the start that, in consonance with the innovative nature of the project, there were no standardized evaluative devices that could apply and that newly devised procedures would be necessary. In fact, one of the aims of the project was to develop, test and refine evaluation techniques that could be applied to the purposes of the project. The form of gathering data relied, primarily, on an extensive monitoring system in the receiving classrooms before, during, and after reception of the children's series.

Consistent with the aims of the demonstration project, data gathered from monitoring were to be made available continuously in order to provide feedback to those producing the program. These data were to be used in affecting further productions. The project director served as a resource person from the field of early childhood education to the research team of the UPO, particularly in formulating observational guides.

Four pilot programs were made and tested with one of the five schools before regular production. These were evaluated by the production staff, UPO staff, including the research team, and the preschool staff.

On two occasions during the year, once in December and once in April, members of the national consultants group were called together for a meeting by UPO. During these meetings, sample programs were viewed and evaluated. The April meeting was also attended by a representative of the National Association for the Education of Young Children.

In March, a meeting of representatives of Eastern Educational Network viewed four videotapes and discussed them with the production staff.

The WETA staff visited each of the schools during the children's reception of programs in order to gain immediate feedback that might be helpful for further productions. Although this was not done on a systematic schedule, such observations took place at a minimum of twice a month and as often as four times a week. At times, the same program was viewed in more than one school and with more than one age group.

In preparation for remaking one of the programs, one of the national consultants and the director of the Model School Division Preschools evaluated the original program and made recommendations for the remake.

There was, of course, frequent feedback from viewers who telephoned the station or reported on program reaction in incidental contact.

Evaluative data gathered by the WETA staff will be reported herein as relevant. As has been mentioned before, the systematic evaluation by the UPO will be reported separately in another document. The descriptive analysis of this report will deal, primarily, with the production facets of the project for the television series for children, called "ROUNDABOUT" and the series for teachers called, "TEACHERS ROUNDABOUT".

RESULTS

As a result of the demonstration project, there is now a substantial number of videotaped television programs, entitled "ROUNDABOUT", specially devised for disadvantaged preschool children for in-school use plus a number of related teacher education videotapes entitled, "TEACHER ROUNDABOUT." These videotapes reflect the innovative aspects which were the aims of the demonstration project.

The effort to center a preschool series around a young man who could represent a positive model of high identity for the target population of disadvantaged children in an urban center, without the necessity for that key, sustaining person to be either a teacher or a professional actor points convincingly to its feasibility and value. The problems which arose in this situation required considerable time and professional effort, but the results would seem to indicate that the positive values derived were well worth the effort.

The project demonstrated that there is a considerable amount of the early childhood curriculum that lends itself to the special capabilities of the television medium. The effectiveness of the close-up, eliminating extraneous and distracting stimuli, was evident in children's greater attentiveness and response at these times.

One significant result was the degree to which children interacted with the persons, materials, and ideas on the programs. The most extensive participation occurred in programs when the content was primarily music and dance. But other content also elicited responses. In response to problem situations or open-ended questions, children gave evidence of creative interaction. It should be noted, here, that the results which relate to utilization are reported more fully in the UPO report; however, references made here are based on observations of the production staff.

The programs did utilize an environment that was a familiar frame of reference for the target population, did clarify and bring into focus many stimulating places, events and materials that could be used for educational purposes within that environment, did utilize common, easily observable or obtainable objects. In addition, "ROUNDABOUT" brought into the classroom, through television, many aspects of the wider community, of the people who work and the work they do. The series found ways of focusing on the multi-dimensional nature of beginning concept formation in a functional setting without resorting to mechanical drill. These programs were among the most imaginative ones for which there has been no precedent that we were aware of in the early childhood field.

There is reason to believe that, despite the difficulties in utilizing preschool children on programs, the appearance of these children has a strong interest for the viewers and does appear to foster a sense of identity in them. Children never ceased to express interest and enthusiasm when children appeared in the standardized opening and closing of "ROUNDABOUT" as well as when children appeared in the body of the program. Programs were sometimes identified by the children not only through its content, but also by what children did on the programs.

The greatest problems were raised in trying to develop programs which had interpersonal relations and social development as their content. Within the time and conditions of this project, it was not possible to have a photographer and other necessary staff available for continuous and extensive filming of children in the school environment or neighborhood setting in order to document the developmental growth as envisaged for some of these programs. This is still an area that needs considerable exploration and it is hoped that some follow-up in filming this type of program will be studied under more concentrated conditions.

The cooperative arrangement with the school system, in this case the Model School Division of the District of Columbia, and the community organization directly responsible for the anti-poverty programs in the area, in this case the United Planning Organization, was a productive one. The community component was significant in making resources available, in interpreting the relationship between the project aims and the wider community aspirations, and in helping to implement this intimate relationship through the television project.

A single page teachers guide was prepared by the project director to accompany each program in the "ROUNDABOUT" series. These were mailed in advance to the teachers in the project and used by them for prior planning and suggestions. The guides were also made available by mail to those who requested them. One hundred twenty-three teachers guides were mailed regularly, primarily to schools, but also to individuals. The population thus served covered those in

Maryland and Virginia as well as the District of Columbia; in other words, the greater metropolitan area which was able to receive the WETA signal. They were used by private schools, day care centers, cooperatives, schools for handicapped and emotionally disturbed young children, elementary schools, settlement houses, children's centers and school districts. Although the demonstration project was developed primarily for the target population in the Model School Preschools, it is significant to note the widespread interest and relevance which "ROUNDABOUT" had for the larger, more diversified, preschool age population in a variety of different communities.

Perhaps the most relevant result is the existence of the "ROUNDABOUT" series of 56 programs which is now available for national dissemination so that the effectiveness of the programs can be evaluated in diverse situations by independent researchers with the hope that the body of findings may then spur further exploration of the use of television in preschool education.

DISCUSSION: DEVELOPMENT OF THE TELEVISION PROJECT

As with every new project, there is considerable time and effort required to lay the foundation of the project. This project was no exception. Considerable skill had gone into the original formulation of an innovative television series for disadvantaged preschool children. But many critical decisions had to await the permanent staffing that would carry out the project. As a developmental project, it would seem wise to describe it sequentially.

Securing Staff

Although considerable effort had been made to launch the project in May 1965 with a full staff, this did not prove to be possible. The Director of Programing of WETA-TV, Mr. Robert D. Smith, served as Project Director Pro Tem for the first four months. He, together with the liaison member from the UPO, Mrs. Diane D. Sternberg, jointly conducted several important aspects of the project.

During this period, they screened approximately forty applicants for the position of Project Director. One major difficulty arose because this was also the period of the inauguration of the President's "Headstart" program which committed and employed virtually every trained specialist in early childhood education in the country and made the employment of such a specialist as Project Director before the termination of "Headstart" extremely difficult.

A specialist in early childhood education, Dr. Rose Mukerji, was appointed as Project Director and began full time work on the project on August 30, 1965.

An important innovative aspect of the preschool television project was to be the use of a sustaining on-camera person who would be a departure from the conventional preschool teacher or preschool television entertainer. An extensive announcement campaign and selection procedures were initiated to recruit candidates for this on-camera position.[3] The announcements were distributed throughout the Cardozo and other poverty areas in Washington through Neighborhood Development Centers, churches and selected individuals. The position was described as one for a "young father type with a personality and an ability to communicate (that would be) especially suitable for the education of preschool children who come from disadvantaged homes." No previous television experience was necessary.

An initial meeting was held at WETA during which 17 candidates for the "TV Teacher" position were instructed about their forthcoming camera auditions. Eleven candidates made an audition tape, which consisted in each case of a performance with preschool children and one or two live animals. All auditions were screened by a committee of six persons from WETA, UPO and a director of an area preschool, using a rating sheet.[4]

The candidates were reduced to six in number and a second screening was held. This included members of the UPO and WETA project staffs, the Director of the Model School Division, certain of his assistants, and several of the Model School Division preschool teachers. The individual ratings were tabulated by the UPO research team assigned to the project.

At this point, the Project Director was appointed, and, three weeks prior to her beginning date, viewed the six videotape auditions. Of these, three candidates were chosen for personal interviews, on the basis of the taped auditions and the tabulated ratings from earlier screening sessions. They were interviewed by the Project Director, the Director, Mr. Ray Williams, who had been assigned almost full time to the project, and the Executive Producer, Mr. Robert D. Smith.

One of the three candidates, Mr. Milton Rooks, was selected and accepted the offer to join the project staff. With the addition of a production assistant and a secretary, the basic staff was ready to begin work on August 30, 1965.

Initiating the Project

The month of September was used to prepare for production. There were intensive meetings with the staff for the purpose of developing a level of common understanding, establishing guidelines for the project, becoming familiar with the personnel and schools and neighborhoods involved, and planning concretely for the year's work.

With the cooperation of one of the head teachers of the Model School Division Preschools who later became Director, the project staff visited the five preschool centers that were to be the nucleus for children reached by the project. Although no children were in attendance, it was helpful to see the environment in which the children would receive the programs. In each case, church facilities had been adapted for use by young children and suitable basic equipment was available.

The staff was briefed by the UPO liaison member on the preliminary work which she had done with the preschool teachers and staff during the summer in anticipation of the project. There had been discussions about the participation of their children on programs, about their concerns for curriculum content on the programs, about their participation as members of the resident advisory committee, and their possible participation in programs. This group also selected the time slots when they preferred to have the program telecast: 9:30 am and 2:45 pm for the repeat showing. WETA scheduled the preschool programs accordingl

Several discussions were devoted to forming guidelines for the "character" of the on-camera person. Out of these came the guidelines as follows:

1. A young man who lives in the neighborhood.
2. Not a teacher figure.
3. Sensitive to children, interested in them, enjoys sharing his interests, knowledge and experience with young children.
4. Married and the father of a little girl (as in real life) even though these persons never appear in these roles on the programs.
5. Employed, but the exact job is not identified.
6. A natural, low-key personality who invites attention rather than one who demands it by artificial enthusiasm.
7. Respects children as people; without condescension in manner or voice.
8. Adapts vocabulary so that it will be understood by young children, will help to extend their vocabulary, but maintains a natural, adult style of speech.
9. Retains a sense of spontaneity, natural humor, and sincere interest and supportive manner with children whether they are on the program with him or whether he reaches them only through the television set.

In order to retain the basic quality of sincerity and realism, and with the hope that children would identify strongly and positively to the on-camera talent, it was decided that scripts would be written in such a way that they would give considerable guidance without requiring that they be memorized. It was also evident that, with children on some of the programs, it would be impossible to follow a memorized script even if it were considered desirable.

This required that the talent gain as much understanding of child development and early childhood education principles as possible through intensive study and observation. This self-study program continued throughout the duration of the project and was an important asset to the development of the project.

"Jim Jeffers" was the name selected for the sustaining person because it was considered easier to pronounce for young children than his own name. He will be referred to as such, or simply as "Jim" in the balance of this report.

After the usual brainstorming, the series title, "ROUNDABOUT" was decided upon, and it will be used in referring to the preschool programs and the project in subsequent writing.

Much attention and thought was given to the environment and the setting of "ROUNDABOUT". It was finally decided that the basic set would establish an environment suggestive of reality, of a house of the type found in depressed areas in many major cities, part of a row of houses set directly on the sidewalk and with a pair of steps to serve as a gathering place for "Jim" and his friends. A companion set was to be the basement workshop of this house, providing a flexible environment with work space, electricity and water, tools and an easy chair that would lend itself to subjects that could best be dealt with in an interior setting. Programs were by no means limited to these two environments, but they were to provide a familiar "home base" which children could identify with "Jim." The set was then designed by the WETA Scenic Designer to carry out the concepts agreed upon to fit the space requirements in the studio.

Opening and closing titles were designed by the WETA Art Director to reflect, through the use of still photographs, film, and animation, the multi-cultural characteristic of children in our society and to suggest the content scope of "ROUNDABOUT". Some time later, an original modern musical score was composed and recorded for use with the titles. The decision was made not to use "Jim" in the titles to provide more flexibility for later use of the series. It was thought that, in this way, problems of seasonal clothing for outdoor or on-location programs could also be avoided. Also, since "Jim" would not, necessarily, appear on every program, this technique would eliminate the need for extraneous explanations to account for his absence from the body of the show.

The project staff developed an extensive list of titles covering the four major curriculum areas that were to be the content of the series. Selections were to be made from these titles and additional subjects were to be added as they were suggested. The initial listing was as follows:

Science: Physical science -- 33
Chemistry -- 9
Biology -- 17

Math: 17

Creative Arts: Music -- 15
Dance & Drama -- 9
Art -- 11

Social Studies & Interpersonal Relations: 50

These 144 titles were duplicated and presented at the first meeting with the preschools staff of teachers, assistant teachers and aides in an effort to find their preferences for program content and to secure additional suggestions for titles from them. When these returns were tabulated, it was found that there was particular interest among the largest number of staff for programs dealing with creative aspects of music and dance. The more numerous choices in science and social studies occurred in rather conventional topics which generally are found in curriculum guides for kindergarten and first grade. Examples of these are: weather, seasons, transportation, and community workers. It is interesting to note that there were practically no choices for topics which related to community services that might serve to extend and broaden children's experiences in their own neighborhoods. These responses were useful in later determinations of topics that would be made into programs. They were used as guides, but not as exclusive determinants of program content. During the year, additional titles were added. The final titles according to categories is listed in the Appendix.[5]

Taking into consideration the projected scope of the series, the target population for which it was primarily intended and the body of theory which underlies early childhood educational practice, the project director developed a set of guidelines for the content of the "ROUNDABOUT" series. They were based on recent research in the field as it applied to learning in young children, to special needs of disadvantaged preschool children, and were generally grounded in a child development framework.[6]

The guidelines for the content were as follows:

1. An overall balance in the number of titles in the various selected curriculum areas.
2. An integration of curriculum material rather than discrete subjects only.
3. Emphasis on encouragement of viewer participation, creative interaction during and following programs.
4. Discovery as a method of learning.
5. Sensitize children to esthetic stimuli.
6. Encourage keener perception of familiar surroundings.
7. Extend experiences vicariously through television.
8. Value implied and clarified through behaviour.
9. Avoid moralizing.
10. Provide, whenever possible, range of complexity that will have meaning for the age span of viewers.
11. Stress a multiphasic approach rather than a sequential approach.

12. Each program to be an entity and not rely on a previous one for its understanding.
13. Provide environment, activities, and people relevant to the lives of disadvantaged preschool children in urban communities.
14. Reflect the multi-cultural nature of our society.
15. Demonstrate attitudes of value and respect for people who work and the work they do.
16. Emphasize process rather than product.
17. Have children participate in programs in ways that do not require undue pressure, manipulation, or strain.
18. People and programs to be reality-based. Clear distinctions to be made between fantasy and reality; both to be encouraged, but without confusion.
19. Use simple materials that might be readily available in the viewers' homes or average classroom whenever possible.
20. Use resources in the community as program participants.
21. Avoid a single format for the series. Avoid the familiar commercial style of 2½ minute segments.
22. Experiment throughout the series.

Some examples of how these guidelines were built into specific programs will be found in the following description of the production of "ROUNDABOUT".

An important early meeting was held with the Director of Research for UPO, under whose general guidance the UPO research staff would work. It was decided, in keeping with the aims of the project and its innovative nature, that a descriptive analysis would be the most appropriate and significant form of evaluation. It was recognized that the strength of such an analysis would have to rest heavily on the skill used in the monitoring process and that it was important to secure a competent early childhood specialist to direct the monitoring and the analysis of the data. The joint staff made a persistent effort to secure such a person, even on a half-time basis, but without success in time for the beginning of the evaluation program.

With the assistance of the UPO member, meetings were held with resource persons in the community who might participate in various "ROUNDABOUT" programs in their area of specialization, especially in the creative arts. This type of assistance continued throughout the project and was of inestimable value.

In this preliminary period, the television director began preparing "Jim" for work before the camera. Since "Jim" had no previous television experience, it was very helpful for him to observe other programs in the studio during rehearsal and during taping. Also, the first program was blocked and rehearsed. The basic production staff worked jointly on the first four programs in order to develop a cohesive view about the desired quality of the programs. Titles were selected that would offer "Jim" a variety of situations in which he might be involved in the series. For example, one program was to use an animal with no other persons; another was to use children and art materials; a third was to stress discovery as a teaching strategy; a fourth was to be a film made on location and involving several additional adults at work.

For each of the programs, several basic concepts were identified, the general treatment was determined, and a time schedule for the completed script, rehearsals, taping, or filming was set.

During this period, a cinematographer was assigned to the project and plans were made concerning the scope of filming, its distribution throughout the series, possible locations, and, most of all, the point of view that was to govern the filmed programs. It was estimated that 533 minutes of finished film would be used in the series, some as total shows and some as film segments within studio shows.

Some preliminary thinking was given to the accompanying teachers' programs which were to be called, "TEACHERS ROUNDABOUT," and were to be broadcast, one program a week, for 26 weeks. Each program was to be telecast twice so that the entire staff of the preschools could view them in shifts during the school day. The tentative schedule was set for Fridays at 2:30 p.m. and 3:30 p.m. A two-pronged approach was planned. One aspect would provide previews of "ROUNDABOUT" to be shown the following week with emphasis on the theoretical base of the program and suggestions for utilization. The other aspect would deal with general problems of teaching disadvantaged preschool children with particular emphasis on the community and social components.

A single, mimeographed sheet "Teachers Guide' was to be developed for each program by the Project Director as another way of supporting more effective preparation for and utilization of the series. The content of the "Teachers Guide" was as follows:

1. Program Title
2. Dates and Times of Playback
3. Description
4. Focus of Content
5. Some Information
6. Some Suggestions (for preparation, utilization, follow-up activites, etc.)
7. Resources (for children and teachers)

A complete list of guides appears in the Appendix. [7]

The first month in which the full project staff was at work was packed with activity necessary to the launching of such a project. Personnel were building lines of communication, understanding and working relations. Basic decisions of policy were being forged. The set was being constructed. Filming for the titles and the first few shows was underway. There was a sense of urgency in the whole operation in an effort to recuperate some of the time lost in the late start after the project had been funded. Yet there was also a sense of unreality; a feeling that we were "nibbling around the edges" and not really "digging in." The reason was that "Jim" had not, as yet, faced the television camera and there was no product on videotape. We were on the verge, but had not yet begun production. That step was on the horizon the beginning of October.

DISCUSSION: PRODUCTION OF "ROUNDABOUT"

With the beginning of production of the series, it was decided that several programs would be previewed by preschool children, analyzed and carefully evaluated so that the findings might affect, positively, future programing. This was to be followed by a regular schedule of production for general telecasting.

The first title, "Turtle," was taped on October 6. The following day, seven 4-year-olds from one of the day care centers viewed the tape at the studio along with the staff and research team. Children's interest and concentration during the program was very high, possibly affected by the concentration of the adults to some extent. During the program, children responded verbally to "Jim's" questions and physically by dramatizing movement of the turtle. Following the program, there were several turtles available for children to play with. It was evident from their responses, questions and comments, that they were utilizing the content of the television program. They tested the shells for hardness, counted legs, asked about feeding, referred to shell markings and related the live turtles, large and small, to those on the program. Since one of the major guidelines for the series related to encouraging children to interact during the program and to be stimulated to activity after the program, the results of the first viewing were rather promising.

The second title, "Clay," using three preschool children and the third title, "Water," were taped on October 11. The earlier production schedule called for taping two children's programs during a four-hour slot in the studio. It was immediately evident that such a schedule was impractical, at least at this phase of beginning production when children were involved. It was necessary to have enough flexibility so that a program might be retaped before children became too tired. Also, the talent required more experience before the camera before he could be expected to remember and follow through on precise direction as required by certain demands of program content and visual clarity. It was decided to slow down production to only one program taping and one studio rehearsal for a subsequent program during a four-hour production period.

The first film title, "Who Builds a Building?", was edited. It was clear that inadequate preparation, as well as technical difficulties with equipment, was responsible for many of the film's deficits. The audio, naturalistic enough at a construction site, was not clear enough to be readily understood. In interviewing construction workers, "Jim" found that their language was too complex for preschool children, even though he tried to rephrase their responses whenever possible. The natural tempo of the work, when captured on film, tended to be very confusing when seen on the screen in smaller dimensions. It was also eivdent that a larger filming team was needed to accomplish the set purpose; that a director and the early childhood specialist needed to be part of the filming on location.

During the first production month of October, eight 15-minute programs were made, one of which was entirely on film. Approximately ten minutes of film segments were incorporated into the studio programs. Two of these programs used guest musicians -- young high school students in the Cardoza community. Filming was begun for two more all-film programs.

Because there had been a delay in opening the Model School Pre-School Centers, it was not possible to schedule the previews of the first four programs until the middle of November. By the, the preliminary organization and functioning of the schools made it possible to conduct previews in one of the schools on four succeeding mornings. UPO arranged for the rental of two television monitors with inside antennae and their installation in each of the classrooms of the selected school.

Staff members of WETA and UPO attended the previews and covered both the three and the four-year-old classes. Reception of picture and sound with only inside antennae were quite inferior and, coupled with the difficulty of natural noise in the converted church space, it was difficult to gauge the program. Arrangements were made to install outdoor rooftop antennae for UHF reception and the quality of the audio and the picture improved.

These previews proved extremely valuable in identifying various strengths and weaknesses in the early programs, in assisting the research staff with their formulation and utilization of evaluation materials, and in giving guidance to future programing. They were also useful in considering the problems of utilization by the teachers.

As might be expected, there was some diversity of opinion in evaluating the preview programs. But the following assessment will indicate some of the most pertinent views:

1. Programs too advanced for viewers.
2. Too many concepts in a single program.
3. Insufficient time to see an object.
4. Too frequent cutting in film sequences; sequences too short; realistic tempo too confusing.
5. Children respond to Jim's questions which are often "yes-no" types. Tendency to reply "yes" to any question -- as if to be agreeable.
6. Three-year-olds sit more quietly and look to monitor more continuously. Four-year-olds show more activity during program, some related, some unrelated.
7. Close-ups attract attention.
8. Insufficient time allowed for children's responses. It often takes the time of three or four repetitions before children actually respond. This reaction time must be built in more consciously.
9. Children were stimulated to use materials such as clay and horns following programs.
10. Attention-getter, such as introduction of music at one point in the program, does not reflect the child's real interest in the program, as evident in follow-up comments and activity.
11. Children identify strongly with children on the program whom they know.

12. Children interested in "Jim" as a person, talk about where he lives, what he does, ask questions of him as if they expect him to answer them.
13. Tendency for teachers to "reteach" or "test" information given in programs.
14. Revealed need for giving children choice of watching program or not, to leave and return, to encourage response without dominating scene, to have Teachers Guides in time to prepare materials for follow-up.
15. Difficulty in having children ready to view program from opening because, at 9:30, it followed so closely on the 9 o'clock breakfast.
16. Children are very easily distracted by anything which happens in the room, whether another child's activity, adults entering or leaving, or the usual mobility which results in "I can't see."
17. Teachers interested in content but feel that its treatment is much too advanced.
18. Interest is generally sustained for 8 or 9 minutes; raises question of optimal length of program for preschool children.

As production continued in the succeeding weeks, the information gained through the previews and in consultation with the teachers was reflected in changes made in the programs. Early in December, a meeting with three of the national consultants served to give further evaluation and guidance to the project. As part of this meeting arranged by the United Planning Organization, four programs were shown in order to secure their reactions and recommendations. One of these was a remake of one of the first programs; another was the most recent program; the third demonstrated the use of a guest teacher; the fourth illustrated an all-film program.

The results of the consultants' responses were encouraging and helpful. Their reaction to the character and setting of "Jim" and "ROUNDABOUT" was quite positive in their emphasis on reality and familiarity to the target population. They reinforced the need for extreme care and precision in the language and images within the program. They raised questions of utilization and suggested that as much material as possible be made available to the teachers such as blown-up photographs, teachers' resources, teachers' guides to suggest follow-up activities, and children's kits of materials when possible. They evidenced concern that the television programs not unduly determine the curriculum of the classes at the expense of other interests of specific groups of children. In this connection, they expressed some reservations about the time of playback which had previously been selected by the teachers.

They felt that a 9:30 a.m. showing would tend to control, to too great an extent, the general program for the day which followed. They also strongly urged that, as a demonstration project, it would be infinitely more desirable to concentrate on fewer programs than originally planned in an effort to develop and reach the high standards anticipated for this project. The benefit of their thinking, their reactions, and their questions also served to move the project further.

By the end of December, twenty 15-minute programs for children were completed, of which one was completely film, and the first in the series, "TEACHERS ROUNDABOUT," a half-hour program was made. During this period, six film programs were in various stages of progress. Arrangements for regular telecasting were made beginning in January, 1966.

Telecasting

Regular telecasting was begun on January 10, on the following schedule: one title on Monday and Tuesday played at 9:30 a.m. and repeated at 2:45 p.m., a second title on Wednesday and Thursday at the same times. In other words, each title was played four consecutive times with two new titles each week. On Fridays, the half-hour "TEACHERS ROUNDABOUT" was played at 2:30 p.m. and repeated at 3:30 p.m.

The preceding playback schedule was determined in consultation with the teachers, and was a variation on the plan suggested the previous summer by them. Since that time, the Model

School program had undergone some changes. Instead of a full day's attendance, children were now attending half-day sessions and a breakfast and lunch period were now included at the beginning of the school day for all children. In order for each class to view the program separately, limiting the viewers to a maximum of 20 children at a time, it was necessary to show each program four times. Also, it was felt that providing a new stimulus on television daily for such young children would tend to inhibit their ability to utilize and follow through on many of the possibilities provided in a program.

In response to the reopening of the question of the best time for the television within the daily schedule, it was decided that an additional showing on Monday and Wednesday would be scheduled at 11:30 a.m. for the month of February. The evaluation team was requested to make an intensive study to determine whether the best viewing time was at the beginning or end of the school day. Their findings were not decisive. Three of the five teachers expressed a preference for the later showing. This coincided with the recommendation of two of the consultants and the project director. Therefore, beginning in March and continuing through June to the end of telecasting, the 9:30 a.m. time slot was replaced by one at 11:30 a.m. The afternoon program continued at 2:45 p.m. which was, also, toward the end of the children's school day.

This schedule was followed until June, the final month of the project. During that month, in keeping with the requirement that all programs be aired within the duration of the project, it was necessary to telecast four different titles each week.

Revised Production Schedule

The original proposal for the project, submitted in March of 1965, projected a time schedule on the basis of anticipated funding by May 1, 1965. The projected time schedule, described on pages 9 and 10, was based on the expectation that the staff could be secured early in May. As has been noted, the funding was accomplished as of that date, but, for reasons described earlier, it was not possible to begin major work until four months later when the staff was available.

Every attempt was made to intensify efforts in order to carry through the project in the time initially allotted. After three months of the project during which time the staff gained considerable experience, identified the special unanticipated problems of television programs for preschool disadvantaged children, had some opportunity to evaluate program reception, they were in a position to recommend certain modifications in the scope of the project to permit a realistic and qualitative completion of the contract by June 30, 1966. These changes were specifically recommended, also, by two of the national consultants who agreed with the aim that fewer programs than originally specified be produced with the same fiscal and human resources, and that more attention be given, thereby, to the quality of the programs.

At this time, it was recommended that the total number of programs for children be reduced from 102 to 56, while the number of programs for teachers (26) remain the same. It was also recommended that the staff be permitted to invest its budgeted film resources in fewer, but better, film productions. These revisions were requested in an amendment to the original contract and were so granted.

Production of the balance of the programs was as follows:

January:
- four 15-minute programs for children
  - four television programs
- three 30-minute programs for teachers

February:
- six 15-minute programs for children
  - three television programs
- three 30-minute programs for teachers

March:
- eight 15-minute programs for children
  - six television programs
  - five motion-picture film programs
  - approximately four minutes of film segments
- seven 30-minute programs for teachers

April:
- twelve 15-minute programs for children
  - eight television programs
  - five motion-picture film programs
  - approximately 57 minutes of film segments
- seven 30-minute programs for teachers

May:
- nine 15-minute programs for children
  - six television programs
  - three motion-picture programs
  - approximately 27 minutes of film segments
- four 30-minute programs for teachers

June:
- ten 15-minute programs for children
  - five television programs
  - five motion-picture programs
  - approximately 8 minutes of film segments
- two 30-minute programs for teachers
- one 2-part film report on entire project

The final production of 56 fifteen minute "ROUNDABOUT" programs does not represent the total number produced during the period of the project. Some titles were remade two and even three times in order to reach the standards projected for the series. Four titles were produced in three different versions. Thirteen titles were remade during the duration of the project. A title was counted as a remake only when an additional production period was scheduled at a later stage, sometimes after two weeks, but more often after a period of months.

Several programs were made in two versions -- one which used children and one which did not. One title, "Bus Ride", had two different sound tracks -- one with commentary and music, the other without commentary and only a musical score. Programs were then evaluated and the most effective version was retained for the series. For the most part, the titles which were remade were those which had been produced during the first two months of production. Several of these were remade during the closing weeks of the project. There were no remakes in the "TEACHERS' ROUNDABOUT" series. The complete list of titles for "TEACHERS' ROUNDABOUT" appears in the Appendix[8].

In keeping with the experimental approach to the series, there was a conscious effort to avoid developing a single format for "ROUNDABOUT". In fact, many formats were explored in order to provide additional data for study purposes. The following were among the variations developed during the production of the series:

1. A title in two versions -- one with children and one without, as in "What Shall I Wear?" and "Dance Along".

2. Using children as central to content and as incidental, but related, to content.

3. Films with synchronized sound -- which often proved to be unclear in a natural setting, as in "Jobs" or open-air "Produce Market", and which resulted in language not on the children's level or in too much verbalization.

4. Films with voice over -- which lost some of the sense of immediacy while it gained in clarity and more appropriate conceptualization.

5. A title with two sound tracts -- one with commentary and music and the other with only music, as in "Bus Ride".

6. Composing a song, in calypso style, which was the only form of commentary, as in "Two for the Job".

7. Two titles in different settings, one naturalistic, the other in limbo, as in "Turtle" and "Clay".

8. Use of sophisticated imagery without commentary, as in "Water Images", "How Does it Feel?" (a film segment of mechanized mobiles and constructions), and advanced poetry, as in "Blues Suite".

9. Use of a child's commentary recorded while viewing a film in which he appears, as in "Neighborhood Walk".

10. Use of a variety of music; classical, calypso, improvised music on a prepared piano, contemporary music and folk music.

11. Most titles with a single conceptual theme. Some programs that combined two themes, not related, as "Brushpainting; Music" or, "Water Images; Songs", or "In the Basement (science);"Blues Suite" (poetry).

Unfortunately, no provisions were made to retain multiple versions of the same title once they were evaluated.

Videotape Report

A fifty-minute videotape entitled "THE ROUNDABOUT SERIES" was made toward the end of the project as a visualized report. It presents the scope of the series, discusses its unique features, and demonstrates with short excerpts from seven representative "ROUNDABOUT" programs. It discusses briefly some of the problems and the various efforts made to solve them. In addition, it presents the scope of the concurrent series, "TEACHERS ROUNDABOUT", with excerpts from two programs which demonstrate the two primary dimensions of this series as described earlier.

DISCUSSION: FINDINGS

In developing a demonstration series like "ROUNDABOUT" which sets out to explore new ground in instructional television for a target population of disadvantaged preschool children, it is important to analyze the innovative features and some of the problems, to point up the attempted solutions, and to indicate the findings.

Use of Non-Teacher on Television

One experimental feature was the use of a non-teacher as the sustaining, on-camera figure. The positive impact of this innovation had received favorable response from those who previewed the early programs. Although some problems were anticipated in developing a person who had neither professional teaching background nor acting experience, they proved to be more extensive than originally envisioned.

It became necessary to spend considerable time in helping the "teacher" gain some understanding of the growth and development of preschool children as well as knowledge of appropriate curriculum goals for this age group. A self-study reading program, discussions with the early childhood expert, visitations to preschool centers, and conferences with other professional personnel were engaged in throughout the period of the project. "Jim Jeffers" came to the project with considerable awareness and experience in a community context with the target population and was able, therefore, to contribute valuable assistance from this frame of reference.

Spontaneity and naturalness were rated high among the qualities sought in the "personality" of the on-camera person. In order to sustain and build these characteristics, it was necessary to allow a certain amount of freedom in the program itself. For example, although scripts were written in fairly complete detail for certain types of programs, they were never memorized in exact detail. But considerable rehearsal time was required in order to guarantee the educational validity of the programs through its language. Also, since children of preschool age were used in some of the programs, the "teacher" had to be able to interact with them in ways that are consistent with good educational practice. When, because of lack of background, the "teacher" demonstrated procedures inconsistent with accepted principles of early childhood education, it became necessary to repeat that particular production.

The benefits of using a non-teacher young man, who also, incidentally, as a Negro was a familiar figure to the target population, were evident in several dimensions. There was a complete absence of condescending tone of voice or manner that is, all too often, an "occupational hazard" of preschool teachers. "Jim" made an impact on his viewers so that the children generally referred to the program by his name saying, "It's time for Jim Jeffers", or

"Let's see Jim Jeffers", or "I know 'cause I saw it on Jim Jeffers". The "Roundabout Song" was also referred to as "Jim Jeffers' Song".

"Jim" frequently visited the preschools to view the programs with the children. He made a very determined effort to underplay himself so as to affect the viewing as little as possible. However, he was always immediately surrounded by children who sent out the call, "Hey, Jim Jeffers is here!" They showed him their play efforts and talked with him about his actions on television. There was a certain amount of competitive behavior, vying for his attention, and claiming him, solely, as one's "daddy". On the programs, themselves, children expressed a sense of contact with "Jim", saying, "Hey, he's talking to US!" There was considerable interest in "Jim's" house, his basement workshop, and the children who were with him on programs, in terms of their familial relationship to him. Incidentally, it was noted that several Negro children expressed the view that one little white boy on the program was "Jim's" little boy. Other reports from suburban schools and individual parents who phoned the station indicated that an attitude existed of positive friendliness toward "Jim" among these children. Some adults explicitly expressed their appreciation for having "Jim" come into their homes through television because it helped broaden their children's experience, in a significant interpersonal way, with a person of another race. Teachers and parents accepted enthusiastically the presence of a young man who could serve as a male-model to the young children, some of whom were deprived of such a figure in their immediate family constellation. These findings would strongly imply that more opportunities should be made available through the mass media, particularly television, for men and for members of minority groups to reach the total population of young preschool children.

Use of Preschool Children on Television

One innovative aspect related to the use of inner-city children between the ages of three and five on some of the programs. The underlying assumption was that, if the children saw themselves or children very much like themselves on the television programs, this would tend to raise their self-esteem. It would tend to redress, somewhat, the current imbalance in ethnic and cultural representation in the mass media. The results of this innovation would not be immediately discernible; but the effects of the absence of figures in the mass media with whom minority children can identify is abundantly clear. It was, however, evident in monitoring some of the programs which used children that viewers did show an added response and more intense interest when children appeared.

There were special problems attendant upon the use of children on programs, some of which were anticipated while others were not. In the new environment of the studio, the three and four-year olds were extremely unpredictable as one would expect. Since, for the most part, different children were used in various programs, the factor of unpredictable response was constant. It was impossible to have even a walk-through, let alone a camera rehearsal with the children. In many cases we wanted to capture a child's initial, natural response or moment of discovery, or response to a completely new experience. When it became necessary to delay taping for even a few minutes for the usual technical reasons, the initial response was gone and could not be recaptured with the particular group of children in the studio. It then became necessary to reschedule the program with other children. Also, when the children proved to be unresponsive within the time period allotted for the program, it was necessary to reschedule the taping. This was expensive and time consuming, but it did result in more effective programing eventually.

Many of the children from the preschool centers had very limited verbal skills, a deficit well documented and one of the bases for the establishment of the centers. Naturally, in the strangeness of the studio, it became even more difficult to capture natural verbal responses that could be heard and communicated on the program.

Earlier programs in the series relied heavily on the responses of children to carry forward the theme of the program, using these as leads for adult guidance and interaction. This sometimes resulted in a sense of manipulation of children for the purposes of the program content. Since this was considered inappropriate to the educational integrity of the programs, it required a change in the use of children on programs. To meet this problem, subsequent programs were devised in such a way that the conceptual base of the program did not depend so heavily on children's verbal responses and their appearance on programs was more incidental though not unrelated to the content.

Timing continued to be a problem. To insure naturalness in the children, they never knew beforehand of their appearance at the studio. Releases were obtained from all children in the Model School Division's Preschools in the project for their participation during the school session, which was half-day in length. Considering the age of the youngsters, the time required for travel and routines, the natural pattern of energy of preschool children, their concentration spans in controlled situations, and the need to coordinate their schedule with the working schedule of the television station, it is evident that complications of time occurred not infrequently. In order to minimize problems arising from these conditions, one solution attempted was to have two groups of children on the same day in case taping had to be interrupted for some reason and it was felt that the same children should not or could not be used for final taping.

Despite the problems deriving from limitations of children's verbal abilities, from the time factor and from the unpredictability of response by generally having new children each time, there was a feeling that children should continue to be used in programs in which their presence was deemed appropriate. In this way, it was felt, it was possible to present many of the viewers, and particularly those in the target population, with high identity models and thus sustain one of the basic values and aims of the series.

Content

The curriculum content, having been determined by the design of the project, offered substantial guidelines for the implementation required in specific programs. The treatment was dictated by principles of early childhood education with special emphasis on the identified needs of disadvantaged preschool children. Several important findings emerged from the experience of translating the curriculum through the television medium for use, primarily, in a school setting.

There was, first of all, the need for a high degree of precision in the form and content of the stimuli appropriate for this age group. It was necessary to use great care in the exact language of questions, observations, or explication. A careful balance was necessary between simplicity of language that may be understood and closely related vocabulary intended to broaden language skills. The related condition, of desiring to maintain a quality of spontaneity referred to earlier, also affected the delicacy of this balance.

It was found that it was generally desirable to rely on visual stimuli to precede verbal stimuli. Also, because manipulative, tactile stimuli are primary channels for gaining information at the preschool age level, and because this source is unavailable through television, it was found important to extend the length of time of visual stimuli beyond that generally experienced in television programs for older children.

Interaction by Viewers

One of the aims of the project was to produce programs that would do more than provide for passive "baby-sitting" by television. It was concerned that many opportunities be provided for creative interaction and meaningful responses be stimulated by the programs. Not every program would lend itself to observable reactions during viewing, but a significant number did.

Those which involved children's interaction most readily were programs in which music, dance, and elements of rhythm were prominent. In fact, several reports indicated that some children who had not participated in dance with the "live" teacher, were extremely responsive to dance on "ROUNDABOUT", even though the teacher was the same person. Several teachers reported incidents of children whose first overt response to any stimuli in school was to a television program. For example, the boy who refused all overtures to participation until the program on "Drums". He responded to the rhythmic patterns by beating his knees during the program, initiated rhythmic play with a large tin can the following day, and, from then on, participated generally in school life.

At first, children were surprised when "Jim" asked them a direct question. But gradually they believed him when he encouraged them to respond by saying, "It's alright for you to answer me when I ask a question. I'll wait till you think about it", because he actually gave them time and supported the possibility of diverse answers to questions. Soon children were "helping" him find answers to "things that go together" or "other hinges you have in your body" or "different ways to play a rhythm" and predicting what would happen in a particular set of circumstances such as when he moved his hand behind the source of light in a search for "shadows". Earlier programs elicited more "yes-no" responses, but these were considered relatively unimportant as a form of interaction. Later programs were more successful in encouraging responses of prediction, of association, of further discovery, of comparison, and of esthetic interpretation.

In observing the children during viewing of programs, it was possible to adapt the rhythm of the program to allow sufficient time for children's interaction. What might appear to be undue slowness to adults actually proved to be in tempo for the children's response time. The degree of repetition in some programs might seem unusual to adults unaccustomed to the need for and joy in repetition for young preschool children. But watching a group of children independently playing movement variations on the rhythm of "Jim Jef-fers, Jim Jef-fers, Jim Jef-fers, Jim" for fifteen minutes after "Jim" started them out at the close of the program, reinforced the value of repetition and appropriately slow tempo for some children's activities and learning.

Recall

As an important strategy of learning, memory and recall are requisites. It was, therefore, valuable to note, when possible, which programs children recalled and what parts of these programs they used in their own learning. A detailed study of this aspect might be fruitful for a follow-up study of "ROUNDABOUT" or other instructional television programs for preschool children.

We can, however, note that some programs had a high degree of recall which appeared to last over a considerable period of time. For example, children continued to play the rhythm of "Jim Jeffers" until the end of the school year. They made frequent reference to "bones" in recall of the program "What's Inside Me?" in which a model skeleton helped children visualize the bones they felt in their own bodies. They recalled that "Jim" received only one sock in "A Pair Needs Two", and many other examples of that program. The special import of these titles is the fact that they were all shown during the first few weeks of telecasting "ROUNDABOUT" but the unsolicited references by children continued over a period of six months.

Children often asked questions or commented about the children seen on programs even though the children were quite incidental to the show's content. They talked for a long time about the children who, with "Jim", were "eating bread on the steps" after a program showing the baking of that loaf of bread. They referred to "Jim's" basement and his house even though these were treated as the incidental environment for many of the programs. There was an element of surprise in children's recall and associations as, for example, the incident when a little girl, leafing through a picture book pointed out, "Jim has a kitten like this", in reference to a program on that subject several weeks previously. It would, however, take the kind of intensive monitoring unavailable to this project to gather the data necessary to study this facet of television's impact on the learning of preschool children.

On-Location Filming

It was planned that much of the social studies and interpersonal relations content of the series would be done on film to provide wider and more realistic scope to this aspect of the project. The initial film followed, substantially, the traditional techniques of filming and editing as used in educational films for primary children. These techniques were found to be largely inapplicable to the production of films for preschool children. Not only was the content too complex, but conventional timing of sequences proved to be too short and confusing to this age child. The project director was inexperienced in writing the shot sheet as required by the cinematographer. It became clear that an unanticipated amount of time was required by the project director and the television director during the shooting and editing of the films. In many instances, when children were used, it was not possible to script the program in detail. Also, since locations and related personnel were offered on a volunteer, cooperative basis, caution was necessary so as not to unduly interfere with the normal activities of a location whether it be a children's clinic or a supermarket.

More screenings were required to give guidance to the final editing and to develop the accompanying commentary for silent film.

The children required longer, more sustained sequences to understand the content of the program, with considerable emphasis on the close-up and the elimination of extraneous realistic, but nonetheless, confusing elements in an environment. To meet this requirement, longer sequences were filmed. At times, this made editing easier. But, at other times, it made editing much more dificult and more time-consuming. It was necessary, frequently, to slow down the natural tempo at which people worked to give the children a chance to really perceive what was happening. In other words, straight documentary filming was not appropriate for the preschool age children.

It was also discovered, early in the film production process, that considerably more time was required of the cinematographer and film editor to accomplish the ends set forth by the project director. WETA originally expected that one film technician, capable of shooting, editing and mixing sound would be able to create the quantity and quality of film called for by the project. However, this was not possible. For one thing, the problems described earlier in the use of young children also applied to the films. In fact, they were intensified because of the additional period of time required in filming as compared with studio videotaping. In trying to fit the filming schedule to the natural time patterns of young children, it became necessary to give up what might otherwise be a more efficient use of the time and energy of the adults. It became necessary to employ a second full time person exclusively for film editing and a part time person from the field of early childhood education to accomplish the filming of fewer programs within the fore-shortened period of program production with the precision required for good programing for the target population.

Program Length

Following the widespread pattern of scheduling in television, "ROUNDABOUT" was committed to fifteen minutes per program. Every effort was made to avoid the conventional pattern of building entertainment segments lasting no more than two and a half or three minutes. Most of the titles were conceived as being descrete to a single program. Others included two separate segments of various length depending on the topic. It was found that the required time slot of fifteen minutes was, at times, too long for children's active attentiveness. It would seem advisable to explore ways of making playback schedules more flexible so that the content and audience would be greater determinants of a program's length, especially for instructional television.

Filmed Reactions

A promising beginning was made in recording children's reception of television programs on film as a unique way of gathering data on their responses. Then, by a simultaneous showing of the television program and the response film, much valuable information for studying the impact of instructional television is available. This technique was used with two separate titles. A response film was made to the "Turtle" program in two classrooms, one of three-year olds, and one of four-year olds. The second response film was made in a four-year old group to the "Dance Along" program. The camera with sync sound was mounted above the television monitor and set automatically in order to conceal the fact that children were being photographed while watching "ROUNDABOUT". This is a very promising way of learning not only about children's interaction with the television program but also about the conditions which apply and affect viewing among the children in the classroom.

The reaction film to "Turtle" also included the children's play, following the program, with live turtles which had been provided by WETA for their use. It was an effort to explore the difference in response to the turtles in the two groups, one of which had access to the turtles two days before the program and the other which received the turtles only after the program. In this situation, the difference in ages of the two classes made it inappropriate to compare responses with any reliability. However, as a study technique, the reaction film would seem to be a very fruitful one, but one that requires careful planning and considerable time. It can answer definitively the question of whether or not children do interact with the television teacher and how. The reaction film to "Dance Along" offers much encouragement to those concerned with exploiting the education potential of television.

CONCLUSIONS

Instructional television for preschool children must be different in several respects from that which is suitable for older children. These special requirements stem from the specific nature of the young, preschool child, his mode of learning, and the developmental pattern of his growth. Although these are keystones for programing for young children, there are special considerations that should be taken into account when developing programs to meet some of the special needs of the disadvantaged children of this age range.

Television is an effective medium for presenting desirable models to children and the use of a non-teacher, non-professional actor for such a role can be feasible and educationally sound and attractive providing substantial professional support and guidance is supplied on a sustaining basis. The use of persons who reflect the multi-cultural dimensions of our society is a significant factor in providing opportunities for identity, an attitude of self worth, and a model for rising aspirations in children. It also serves the important need to extend the experiences and contacts of all segments of the population who are, sometimes, limited by circumscribed community contacts. The desirability of having more male figure contacts for young children can be provided through educational television and this practice would be extended on the national scene.

Children are attracted to and responsive to realistic presentations of people and events. Television programs such as "ROUNDABOUT" can be useful in helping preschool children to meet one of their major tasks of differentiating reality and fantasy, to assist them in perceiving more clearly and accurately the environment in which they find themselves, and to utilize this environment for educational growth. Through carefully constructed programs, the familiar environment can be extended to encompass the wider community while retaining a base for realistic association. In a similar vein, programs can be geared to encourage language growth, esthetic sensitivity and creative expression, and an appreciation of the diverse world of people and the work they do, provided sufficient time and skill is available to constantly test the product against the desired standards.

The standardized time schedules for program length is an inhibiting factor in programing for young children. It would be desirable, with imaginative departures, to allow the content and the developmental level of the viewer to determine the duration of an individual program.

One of the most promising results of the project was the extent to which "ROUNDABOUT" programs elicited interaction and creative responses from children. These encompassed esthetic, intellectual and social responses. In addition, the use of close-ups, movement, whether of animals, people, or objects, seemed to elicit intensified interest and involvement on the part of the viewers.

It should be stressed that the programs for preschool children make unusual demands for precision, for clarity of conception, for simplicity and centrality of focus, for a tempo compatible with children's response patterns, for treatment that leads from the familiar to the broadened experience that retains its meaningfulness and relevance to children's lives, that stimulates curiosity, that retains an openness to alternatives, and that offers a sense of support and encouragement to the young viewers.

RECOMMENDATIONS

A major part of a demonstration television project lies in the actual production of the programs. But the possibilities of utilizing such programs for further study are considerable. From the experience of the "ROUNDABOUT" project, the following recommendations may prove stimulating to further study:

1. An evaluation of the 56 "ROUNDABOUT" programs, or representative titles from the series, in a variety of settings -- with groups that are disadvantaged and those who are not; in urban and rural settings; in various geographical districts; with mentally retarded children; with emotionally disturbed children.
2. A comparison between in-school and home-viewing.
3. The effects of multiple showing of titles when they are seen close together or months apart.
4. Voluntary and self-selected viewing by children in school settings.
5. Descriptive analysis of utilization by children and by teachers with data gathering determined by content and not by clock hours.

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6. Almy, Millie. Child Development. New York: Henry Holt. 1955.

2. Bloom, Benjamin S.; Davis, Allison; and Hess, Robert. Compensatory Education for Cultural Deprivation. New York: Holt, Rinehart and Winston. 1965.

6. Erikson, Erik. Childhood and Society. New York: Norton. 1950.

6. Hoffman, Martin; and Hoffman, Lois Wladis. (eds.) Review of Child Development Research. New York: Russell Sage Foundation. 1964.

3. Inhelder, Barbel; and Piaget, Jean. The Growth of Logical Thinking from Childhood to Adolescence. New York: Basic Books. 1958.

2. Mukerji, Rose. "Roots in Early Childhood for Continuous Learning." Teaching the Disadvantaged Young Child. Washington, D.C.: National Association for the Education of Young Children. 1966.

1,6 Mukerji, Rose; and Robison, Helen F. Concept and Language Development in a Kindergarten of Disadvantaged Children. Cooperative Research Project No. S-320, Office of Education, U.S. Department of Health, Education, and Welfare. June 1966.

2. Passow, A. Harry. (ed.) Education in Depressed Areas. New York: Teachers College Press. 1964.

6. Taba, Hilda. Thinking in Elementary School Children. San Francisco: San Francisco State College. 1963.

1. Wann, Kenneth D; Dorn, Miriam Selchen; and Liddle, Elizabeth Ann. Fostering Intellectual Development in Young Children. New York: Teachers College Press. 1962.

TELEVISION 26

June 17, 1965

APPENDIX A

ANNOUNCEMENT

TV AUDITIONS

for

ON-CAMERA PERFORMER
(young-father part)

for a new, experimental television series
of programs designed for 3 and 4 year olds
attending the Preschools of the Model School
Division, D.C. Public Schools.

This is a full-time position requiring a person who loves and understands 3 to 4 year old children. The successful applicant will have a personality and an ability to communicate especially suitable for the education of preschool children who come from disadvantaged homes.

WETA/Channel 26, the United Planning Organization (UPO) and the Model School Division of the District of Columbia Public Schools (MSD) are beginning a new project to create a 26-week series of daily television programs designed to bring experience and cultural enrichment to the children of the MSD preschools. The programs will be broadcast during the daytime on Channel 26, beginning in October, 1965.

NO PREVIOUS TELEVISION EXPERIENCE NECESSARY

A specialist in early childhood education will direct the project and help the on-camera person in style of delivery and program content.

On Monday evening, June 28, at 6 o'clock, all applicants will meet at the WETA studio, 2600 4th Street, N.W. (Howard University campus), for an initial meeting and audition instructions. On Wednesday, July 7, at 1:30 PM, each applicant will make a private 10-minute audition before WETA cameras.

Salary and terms of employment will be discussed at the first meeting. If you are interested, please telephone your name and address to Mrs. Zirker (296-7190). An employment application form will be mailed to you. You should then bring the completed application form to the June 28 meeting.

WETA/CHANNEL 26 • 1225 NINETEENTH ST., N.W., WASHINGTON, D. C. • 296-7190

APPENDIX B

WETA/CHANNEL 26

NAME____________________ DATE____________________

Personal Attributes	Excellent	Very Good	Good	Fair	Poor
Appearance					
Voice					
Diction					
Command of language					
Appropriateness of language for children					
Ability to draw out children (rather than compulsion to express self)					
Ability to relate to children					
Likes children					

Personal Attributes	Excellent	Very Good	Good	Fair	Poor
Patience					
Warmth					
Smoothness in manipulating and demonstrating visuals					
Judgment in use of promises and threats when encouraging child participation					
Innate teaching ability					
Ability to lead children to desired goals					
Other: (list) ________					
________					
________					

Do you feel that this man could be a successful "TV Teacher" for this project, if content development is not his responsibility, but rather that of a professional pre-school educator from whom he would receive constant instruction and coaching?

Yes________ No________

Other comments: ________________________________

____

________________________ (Rater's Signature)

APPENDIX C

"Roundabout" Titles According to Curriculum Content

SCIENCE and MATHEMATICS - 17

Turtle
Baking
Hinges
Boiling Water
Kitten
Fasteners
Wheels
A Pair Needs Two
Shadows
What's Inside Me?
What Goes Together?
Television
What Shall I Wear?
Glass
What Do You Hear?
Baby Animals
In the Basement

INTER-PERSONAL RELATIONS and SOCIAL DEVELOPMENT - 10

Drama in Dance
Clinic
Families
Two For The Job
Baby
Story
Children Everywhere
Folklore
Living or Dead?
Neighborhood Walk

CREATIVE ARTS - 17

Clay
Horns
Drums
Folk-Songs
Contrast in Dance
Rhythm in Dance
Dance Along
Fingerpainting
Rhythm
Make-Up Songs
Guitar
Brush Painting and Songs
Sing Along
Sing It Again
How Does It Feel?
Water Images and Songs
Songs Tell A Story

SOCIAL STUDIES - 12

Jobs
A Loaf of Bread
Produce Market
Carpenter
Supermarket
Bus Ride
Trip to the Zoo
Library
Barbershop
Airport
Fireman
Dentist

APPENDIX D

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "A Pair Needs Two"

DESCRIPTION

Jim notices many different parts of his body and his clothing that come in pairs. Viewers are invited to help him identify pairs among shoes, socks, gloves and mittens.

FOCUS OF CONTENT

1. Pairs are two things that go together.
2. The body has the following pairs: feet, legs, hands, ears, nostrils, eyes, etc.
3. Clothes come in pairs as: pants, shoes, socks, eyeglasses, etc.
4. Clues of size, shape, color and form are used to identify and match pairs.

SOME SUGGESTIONS

1. Play the scramble game which Jim plays, matching clothes.
2. Develop a simple game: "Where's a Pair?" Children find pairs and name them.
3. Take advantage of dressing and undressing routines to practice keeping pairs of clothing items together.

REFERENCES

For Teachers: Mukerji, Rose: "Roots in Early Childhood for Continuous Learning," Young Children*, Vol. XX, No. 6, September, 1965. Also in Childhood Education, Vol. 42, No. 1, September, 1965.

*Young Children: N.A.E.Y.C., 3700 Massachusetts Ave., Washington, D. C.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Drums"

DESCRIPTION

Jim plays simple rhythmic patterns on substitute drums such as a plastic pail and a cereal box. He explores a set of bongo drums and a conga drum, finding different ways to play them, contrasting loud and soft, fast and slow, hard and light. He also demonstrates how dramatic ideas can be shown on drums. Viewers are led in beating out the rhythm in words such as "Jim Jeffers" and "Roundabout."

FOCUS OF CONTENT

1. Some rhythmic sounds can be made by beating instruments like drums.
2. Drums make different sounds depending upon their size, the materials from which they are made, and the way they are played.
3. You can find things or make things that can be played as drums.

SOME INFORMATION

1. Drum tones are affected by the size of the drum, the area of the vibrating surface, the material of which the drum is made, the tightness and thickness of the vibrating surface, the way in which the drum is struck.
2. Drums with heads made of skin are affected by humidity. For non-adjustable drums, the tone can be improved by placing it near a strong electric bulb.
3. It helps children to get better tonal results by "spanking" the drum as against allowing the hand to rest on the drum after it has been struck.

SOME SUGGESTIONS

1. Children may help to collect boxes that can serve, for a short time, as drums.
2. It's interesting to listen to the different sounds made by striking a drum with the palm, the fingers, the finger tips, by using a wooden mallet, a hard rubber mallet, a soft beater; by striking the center of the head, near the rim, on the rim, on the sides of the drum, etc.

REFERENCE

For Teachers: Sheehy, Emma D.: Children Discover Music and Dance. Chapter 5 - "Instruments." N.Y.: Holt, Rinehart and Winston Company.
Rhythm: Activities and Instruments, Arts Cooperative Service, 340 Amsterdam Avenue, N.Y.C. 10024. Co-op Study No. M-18 $1.00

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Turtle"

DESCRIPTION

Jim examines box turtle, calling attention to the shell, legs, head. Turtle eats hamburger. Comparisons of size and features are made between box turtle and painted turtle. A four-minute film shows a variety of turtles, including the huge Galapagos, pancake, and spotted turtles which can be seen at the zoo.

FOCUS OF CONTENT

1. Observing closely how a box turtle looks, moves, eats.
2. Comparing a box turtle and painted turtle for similarities and differences.
3. Becoming interested in visiting the zoo to see turtles first hand in having a turtle for a pet.

SOME INFORMATION

1. Turtles belong to the reptile group and have scales on legs, neck and tail.
2. A box turtle is a land turtle which can enclose himself completely in his hard, hinged shell.
3. Turtles eat worms and insects. Pet turtles often like raw hamburger, salad, and eat 2 or 3 times a week.

SOME SUGGESTIONS

1. Visit a pet store with several children and buy a turtle for the class.
2. Share children's observations about the turtle.
3. Have children experiment to find which foods their turtle likes.

REFERENCES

For children: Bronson, Wilfrid: Turtles. N.Y.: Harcourt, Brace Co.
Graham , A.: Timothy Turtle. N.Y.: Viking Press.

For teachers: Craig, Gerald: Science for the Elementary School Teacher. N.Y.: Ginn and Co.
Collins, Henry Hill: Junior Science Book of Turtles. Champaign, Ill.: Garrard Publishing Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Brush Painting"

DESCRIPTION

Sam, an artist, demonstrates how different brushes and paint make different kinds of lines and shapes such as wide, narrow, circular, dots, repeating lines for rhythm, filling in lines for shapes. Faye plays the guitar and sings children's folk songs.

FOCUS OF CONTENT

1. Perceiving the effects of using brushes and paint in different ways.
2. Appreciating the esthetic effect of rhythm and balance in simple, manipulative work with paint and brushes.

SOME INFORMATION

Children are encouraged to explore and manipulate their materials when the teacher responds to the interest and variety of manipulation without placing any emphasis on "objects" to be painted.

SOME SUGGESTIONS

1. Large pieces of paper are highly desirable to extend freedom of movement. The cheapest source is the want-ad section of newspapers.
2. Powder paints, mixed with water, are much cheaper than mixed paints. But the paint should have rich color and not be too diluted.
3. Small amounts of paint, one inch deep, are economical, particularly since colors tend to become muddy when mixed indiscriminately as children work. Small plastic capped jars are fine. Small fruit juice cans that have been painted inside with oil paint (a good way to use volunteer helpers) will not rust. Of course, the edges must be absolutely smooth, too.

REFERENCES

For Teachers: Jefferson, Blanche: Teaching Art to Children, Boston, Allyn & Bacon.

SONGS: Kum Ba Ya - used as "Roundabout" theme.
The Fox
Red Dress - Seeger, R.C.: American Folk Songs for Children, p. 132 - N.Y.: Doubleday & Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Barbershop"

DESCRIPTION

Jim visits a barbershop where the barber gives him a shave. A four-year old boy and an aide watch the process. The boy gets a haircut. All three leave the barbershop together. Barber pole opens and closes program.

FOCUS OF CONTENT

1. Barbers specialize in giving shaves and haircuts.
2. The processes of shaving and haircutting.
3. Non-verbal symbol of the barber pole designating barbershop.

SOME SUGGESTIONS

1. A corner of dramatic play of "beauty parlor" or "barbershop" with a special chair and props: covering cloth, safety razor minus blades, small box with cord for electric clippers, mirror, smocks for barber and beautician, etc.
2. Scissors can be too realistic and should be avoided in this play.
3. It is not unusual for the younger children to have real fears about having their hair cut. Dramatic play may give the teacher a clue about which children have these feelings. An opportunity for the teacher to accept these feelings, an opportunity to bring them into the open, and a chance to play out such feelings can be valuable.

REFERENCES

For children: Appel, Clara and Morey: Now I Have a Daddy Haircut. N.Y.: Dodd, Mead.

For Teachers: Freiberg, Selma: The Magic Years. N.Y.: Scribner
Wolf, Anna W. M.: Helping Your Child's Emotional Growth. N.Y.: Doubleday.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Baking"

DESCRIPTION

Jim checks ingredients for baking cookies, measures them as the recipe requires, and puts cookies in oven.

FOCUS OF CONTENT

1. Gaining clearer perception of quantities such as one, one cup, half, two, etc.
2. Identifying with a common adult activity -- providing food for families.
3. Noticing changes when liquids and solids interact.

SOME INFORMATION

Recipe for Brown Sugar Cookies

½ cup soft shortening
1 cup brown sugar (packed)
1 egg
¼ cup soured milk, buttermilk, or water

2 cups flour
½ teaspoon soda
½ teaspoon salt

Mix shortening, brown sugar and eggs thoroughly. Stir in milk or water. Measure flour by dip-level-pour method (or by sifting). Blend flour, soda and salt; stir in. Chill at least 1 hour. Heat oven to 400°. Drop rounded teaspoonfuls of dough 2" apart on greased baking sheet. Bake 8 to 10 minutes. (3 dozen 2½ inch cookies.)

SOME SUGGESTIONS

1. It is advisable to bake small quantities with small groups of children rather than to try to involve many children in one operation.
2. Because of the chilling required, this is a good recipe to carry over for two days. This relieves the time pressure in a short school day.

REFERENCES

For children: Clark, Garel: Let's Start Cooking. N. Y.: Williarm R. Scott. An easy-to-read picture cookbook.

For teachers: Hochman, Vivienne and Mildred Greenwald: Science Experiences in Early Childhood Education. N.Y.C.: Bank St. Publications. 69 Bank St.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Make-Up Songs"

DESCRIPTION

Jim and Ruth sing some American folk songs with a group of six children. They make up words to go with some of the songs.

FOCUS OF CONTENT

1. Learning some simple American folk songs to which one can easily make up his own words.
2. Increasing vocabulary and relating it to actions such as: clap, nod, blink, wave, stretch, dig, etc. Identifying numbers and colors through song.
3. Using one's imagination to think of many things on which rain can fall.

SOME INFORMATION

Songs Used on This Program

"Kum Ba Ya" in Sing Together Children, Cooperative Recreation Service, Inc. Radnor Road, Delaware, Ohio. 30¢

"Clap Your Hands", "Mary Wore A Red Dress" and "It Rained A Mist" Seeger, Ruth Crawford: American Folk Songs for Children. Garden City, N.Y., Doubleday & Co.

"Hush Little Baby" in Songs for Pickin' and Singin' edited by James F. Leisy, Greenwich, Conn., Fawcett Publications, Inc. 50¢

"Nick-Nack Paddy Whack" in Landeck, Beatrice: Songs To Grow On. N.Y. William Sloane Associates, Inc.

SOME SUGGESTIONS

1. The more familiar songs are, the more children enjoy them, so don't worry about many repetitions.
2. Folk songs are flexible; they take to new words. If it's hard to fit the new words to the rhythmic patterns, these can sometimes be stretched without harm. Otherwise, take time to "make the words fit."
3. Songs which sing about children help them feel important. They may include children's names, their clothes, things they like to do, or their ideas.
4. The best way for young children to "learn" a song is to hear it sung over and over again by someone who enjoys singing it. "Catching" a melody is more in the spirit of singing than "practicing it."

REFERENCES

For Teachers: Mukerji, Rose: "Teaching the Arts: Repetitive or Creative" in A. Shumsky: Creative Teaching in the Elementary School. N.Y.: Appleton-Century-Crofts. 1965.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Fireman"

DESCRIPTION

A fireman dresses in the special clothes which he wears for firefighting: helmet, boots, and running coat. He shows some equipment carried on a fire truck: an ax, a sledge hammer, and hoses. Jim sees a fire, pulls the fire alarm, fire trucks are rushed to the scene, and the firefighters put out the fire.

FOCUS OF CONTENT

1. Firefighters wear special clothes to protect them at fires.
2. Each fire truck has a special function.
3. An alarm box is used to signal a fire in a neighborhood.
4. Each firefighter has a special job at a fire.

SOME INFORMATION

1. Firemen who put out fires prefer to be called "firefighters" - their new designation.
2. The helmet is made of aluminum and shaped in the back to protect the neck.
3. The pumper is a fire truck that carries its own water. It uses additional water from the fire hydrant as needed.
4. The ladder truck is used when tall buildings are involved. (It is not referred to as a "hook and ladder.")
5. Each firefighter in a company has a very specific job to do at a fire. Firefighters keep practicing even when there are no fires so that they will be efficient and very quick.
6. Saving lives is the top priority of firefighters.

SOME SUGGESTIONS

1. Point out fire alarm box and fire hydrant on a neighborhood walk and discuss their functions.
2. Invite a firefighter to your school. Brief him beforehand about language which children will understand. Try out a few examples with him. Explain that the usual school lecture won't be understood by your children. Let children observe him and his clothes. Encourage them to make observations and ask questions.
3. Pieces of garden hose and folded paper fireman's hats will set off dramatic play.

REFERENCES

For children: Lenski, Lois: The Little Fire Engine N.Y.: Henry Z. Walck, Inc. 19 Union Square.
Miner: The True Book of Policemen and Firemen. Chicago: Children's Press.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Dance Along"

DESCRIPTION

Carolyn invites viewers to dance along with her while she demonstrates to some extent. Movements include bounces, images of small balls, stretches, swings and turns. Suellen Primost improvises accompaniment on the piano.

FOCUS OF CONTENT

1. Experiencing the feelings of using one's whole body in several different ways.
2. Responding to verbal images which help extend one's range of movement.
3. Enjoying the esthetics of dance as an art form.

SOME SUGGESTIONS

1. Using verbal images to initiate movement helps children develop their imagination as a basis for movement and dance. For example: "Can you make yourself as tiny and round as a little marble, or a tiny ball?" "Can you feel how a rubber band stretches and pulls?" This type of approach reduces any tendency for children to imitate movement without feeling it.
2. When children start one movement idea, it is desirable to find ways to build on it. For example: A swing can be done sitting, standing, turning, jumping, forward and back, up and down, sideways, figure eight, etc.

REFERENCES

For Teachers: Mukerji, Rose: "Rhythms and Dance," in _Childhood Education_, Vol. 34, No. 1, Sept. 1957.
Sheehy, Emma: _Children Discover Music and Dance_. N.Y.: Henry Holt & Co.
Snyder, Alice: _Creating Music with Children_. N.Y.C.: Mills Music Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Hinges"

DESCRIPTION

Jim drives up in his car and calls attention to the hinges on the trunk of his car and his suitcase and his door. In his workshop he fixes lid of tool box with hinges, invites viewers to locate other hinges in the body, and shows hinges on crabs and clams.

FOCUS OF CONTENT

1. Hinges allow things to move easily in certain ways.
2. Joints in our bodies move like hinges: for example, elbow, wrist, knee, etc.
3. The placement of hinges determines the direction in which hinged objects move: for example, sideways, up and down, down and up.

SOME SUGGESTIONS

1. Find different parts of the body which move like hinges.
2. Locate hinges in the school or at home.
3. Help children predict the direction in which doors and similar hinged objects will move in relation to where the hinges are placed.
4. Find hinges on toys and talk about how they work.

REFERENCES

For teachers: Robinson, Helen F. and Rose Mukerji: "Language, Concepts -- and the Disadvantaged," Educational Leadership, Vol. 23, No. 2, November, 1965.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Families"

DESCRIPTION

Jim looks at his old photo album and talks about his childhood and his family (mother, father, and Jim). Three other families are introduced: 1. Large family at home consisting of a baby, mother, father, grandmother, great-grandmother and great-grandfather. 2. Large family consisting of 10 children, mother and father on a picnic. 3. Maternal family consisting of 3 children, mother, grandmother and great-grandmother.

FOCUS OF CONTENT

1. There are many different kinds of families.
2. Some families are large and some are small.
3. Some families have many children, some very few.
4. In some families, only two generations live together while in others as many as four generations live together.
5. In most families the father goes to work and the mother takes care of the children. However, in many families the mother goes to work while the grandmother or other person takes care of the children.

SOME SUGGESTIONS

1. Have housekeeping corner easily available where children can play "family."
2. Dress up clothing, both male and female, invite dramatic "family" play.
3. During story time, tell a story about your family - your mother, father, siblings, etc. This may start the children talking about their family.
4. Remember that children live in all kinds of family situations.

REFERENCES

For Children: Buckley, Helen: Grandfather and I. N.Y.: Lothrop, Lee & Shepard Co.

Buckley, Helen: Grandmother and I. N.Y.: Lothrop, Lee & Shepard Co.

Cohn, Norma: Brother and Sister. London, N.Y.: Oxford University Press.

Duncan, Lois: The Littlest One in the Family. N.Y.: Dodd, Mead.

Lenski, Lois: The Little Family. Garden City, N.Y.: Doubleday, Doran & Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "What Do You Hear?"

DESCRIPTION

Jim plays a game with viewers who are asked to identify various sounds before seeing what makes the sounds. The sounds are: the wail of a siren on a fire truck, music, Jim whistling, a car horn blowing, water running from a faucet, telephone ringing, an alarm clock ringing, and a guitar being strummed.

FOCUS OF CONTENT

1. Gaining information by listening to various sounds.
2. Testing oneself by comparing one's perception of what is making a sound with the visual presentation of it.
3. Having fun in trying to guess what makes certain sounds without seeing the objects first.

SOME SUGGESTIONS

1. Devise your own variations on this game. Some other objects which you may wish to use are:
   Claves -- wood on wood
   Nail on metal chair; triangle and metal beater -- metal on metal
   Everyday actions -- closing door, opening window, walking, running, humming, crumpling paper, turning an egg beater, pouring water, cars driving by, etc.
2. Poetry which rhymes is very helpful in matching sounds. Nursery rhymes continue to be favorites because one can anticipate the rhyming word at the end of a phrase.
3. Careful observation of children during such activities may help the teacher to identify children who may be having some difficulty because of hearing loss.
4. A game of "What Do You Hear?" is also fine for helping children to build vocabularies because, as you play, you also name many objects as well as describe the kind of sounds they make.

REFERENCES

For Teachers:	Schneider, H. & N.: Science For Today and Tomorrow. Book 6 of Health Science series, Boston: Heath.
For children:	Podendorf, Illa: True Book of Sounds We Hear. Chicago, Ill: Children's Press.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Neighborhood Walk"

DESCRIPTION

Jim and a little three-year old boy walk through his neighborhood on their way to the shoe repair shop where they bring a pair of shoes to be fixed. Along the way they find many things to do and to look at. These are everyday incidents: looking in windows, walking on ledges, a fire hydrant being turned on, a street being torn up with a jack-hammer, changing traffic lights, a fire-alarm box, stopping in to buy cookies at the bakery, etc. They finally accomplish their mission of having the shoes fixed while they watch.

FOCUS OF CONTENT

The many simple everyday sights and activities in a neighborhood which, when focused on, can spell out the meaning of "neighborhood".

The pleasure in a leisurely walk with an adult who has time to encompass the everyday items of interest in familiar surroundings.

SOME SUGGESTIONS

1. Very short trips with a group of children can be interesting and not taxing, if time is allowed to observe what the environment has to offer.
2. Visit various nearby stores in the neighborhood. Window shopping is fun, too.
3. Talk with children about things they saw on the way to school or on the way home.
4. Repeat the same walk at different times of the year to observe changes due to the seasons.

REFERENCES

For children: Tippett, James: I Live in the City. N.Y.: Harper and Row.
Wright, Ethel: Saturday Walk. N.Y.: William R. Scott, Inc.
McGinley, Phyllis: All Around the Town. Philadelphia, Pa.: J. B. Lippincott Co.
Tresselt, Alvin: Wake Up, City. N.Y.: Lothrop, Lee and Shepard Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Sing Along"

DESCRIPTION

Jim and Ruth sing some American folk songs with a group of four children. Guitar accompaniment.

FOCUS OF CONTENT

1. Learning some simple American folk songs.
2. Making up verses to express their own ideas which will fit into some songs.
3. Increasing vocabulary of descriptive words to suit actions.
4. Enjoying singing with adults who like to sing with children.

SOME INFORMATION

Songs used on this program: "Kum Ba Ya" in Sing Together Children. Cooperative Recreation Service, Inc. Radnor Road, Del., Ohio. 30¢

"Wind Blow East" -- make up verses
"Bye'm Bye" -- counting song
"This Old Hammer" -- action song
"Rained A Mist" -- make up verses

The above four songs are all in American Folk Songs For Children by Ruth Crawford Seeger. N.Y.: Doubleday & Company.

The Seeger book also contains an excellent discussion on the use of folk songs with young children based on long experience of a mother deeply involved in the music program of a cooperative nursery school. It is helpful not only for teachers but for other mothers also.

SOME SUGGESTIONS

1. The most effective way to "learn" a song for young children is to hear it many times by someone who evidently enjoys singing the song.
2. Songs need not be learned from the beginning. There may be a part of the song which is easier than the rest. Children should be encouraged to "join in" on just such a phrase whenever it appears in the song.
3. To help children discover and practice using their "singing voices" which are different from their speaking voices, be careful to avoid emphasis on singing "louder," since this only produces harsh, unmusical sounds.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Carpenter"

DESCRIPTION

Jim visits a carpenter who makes a toy chest for his little girl. The carpenter demonstrates the use of a saw, a hammer, a plane, a drill, and screwdriver while making the chest.

FOCUS OF CONTENT

1. Appreciating the work that people do and the skill with which they do it.
2. Identifying various tools used by the carpenter.
3. Gaining information about how these tools are used and the special purpose each one serves.

SOME SUGGESTIONS

1. Children find working with tools very satisfying. It helps them identify with real work of adults.
2. Good tools are safer than toy tools. Sharp saws and drills, when used under supervision and correctly, do the job. Dull tools invite accidents because they don't function.
3. Screwdrivers are not suitable for young children.
4. Making "something" is less important than manipulation at first. A board full of holes is eminently satisfying.
5. Take your lead from children when it comes to making "things". It's fine for solving problems -- trying to figure out how to make something from wood, but only when they feel the need for this next step.
6. Watching the maintenance man in your building when he's fixing things is fascinating. Many neighborhood trips provide opportunity to observe construction workers.

REFERENCES

For Teachers: Moffitt, Mary: Woodworking For Children. N.Y.: Early Childhood Education Council of New York. 32 Washington Place, Press Bldg. Washington Square.

Taylor, Jeanne: Child's Book of Carpentry. Chicago, Ill.: Children's Press.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Kitten"

DESCRIPTION

Jim and a little boy watch and play with a little white five-month-old kitten. They focus on his whiskers, ears, body, tail, nails, etc. The kitten, "Fluff," eats and plays. Jim shows the boy how to hold a kitten, which he does.

FOCUS OF CONTENT

1. Observing characteristics of a kitten.
2. Gaining information about feeding, training, and caring for a kitten.

SOME INFORMATION

1. Kittens should be fed three times a day. They may like to eat dried milk, mixed with water, cooked beans, chittlins (chitterlings), fish (especially), cat food, hamburger, left over chicken bones with scraps of meat.
2. To train a kitten, get a box and put some dirt in it, or torn-up bits of paper for him to use. Then you clean out the box and put fresh dirt or paper in the box so that he will want to use it again.
3. Kittens are not bathed. Instead, they should be brushed with a stiff brush frequently. They lick themselves to keep clean.

SOME SUGGESTIONS

If a kitten is held with your index finger between his forepaws and your thumb and forefinger touching while the kitten's body is held in the crook of your elbow, close to your side, he will be controlled so that children can touch him, stroke him, examine him closely with safety.

REFERENCES

For children: Skaar, Grace: Nothing But Cats, Cats, Cats. N.Y.: W. R. Scott.

For teachers: Bates, Barbara: The Real Book About Pets. N.Y.: Garden City Books, by arrangement with F. Watts.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Rhythm"

DESCRIPTION

Jim invites viewers to pantomime rocking movements with him. Two children are seen rocking in a rocking boat. Jim shows graphic representations of different rhythmic patterns which occur kinesthetically, in sound, and visually.

FOCUS OF CONTENT

1. Feeling rhythmic body movement, some smooth and some sharply percussive.
2. Matching a rhythmic sound with one's own voice and with body movement.
3. Becoming more aware of rhythm in visual patterns that one sees.

SOME SUGGESTIONS

1. Children become more aware of rhythmic patterns in their surroundings when adults are aware and appreciative of them. They "catch" such feelings.
2. Once in a while, when children are fingerpainting, they may enjoy having some incidental music to respond to rhythmically.
3. The concept of rhythm includes movement that is felt, seen and heard. Children should experience all types and not associate rhythm with music, alone.
4. Some of the finer illustrations in children's picture books have interesting rhythmic patterns. An adult can comment appreciatively on these.

REFERENCES

For Teachers: Hughes, Langston: The First Book of Rhythms, 699 Madison Ave., N.Y.C.: Franklin Watts, Inc.

Mearns, Hughes: Creative Power, N.Y.: Dover Publications.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Drama in Dance"

DESCRIPTION

Carolyn, dancer-teacher, dances with three children for the first three minutes. After the children leave, she invites the viewers to dance with her, using dramatic images as the basis for movement. Some of the images suggested are: happiness in block building, disappointment when structure falls, anger, sadness, busy building again, lazy as a kitten, curious as a little puppy.

FOCUS OF CONTENT

1. Becoming more aware that dancing can show us how people feel by the way they move and that people move in many ways depending on how they feel.
2. Enjoying vicariously the pleasure and interest of children like the viewers dancing with an encouraging, experienced dance teacher.

SOME SUGGESTIONS

1. Children need to repeat ideas in movement over and over again in order to absorb the feeling.
2. It is helpful if the teacher can join in movement with the children provided she does not set a rigid pattern of movement for them. It's the spirit and sense of exploration that counts.
3. Effective accompaniment which is always at hand is the teacher's voice. Just by rhythmic chanting of the key word, such as "la---zy, la---zy, la---zy, etc." may be more helpful than complicated music which takes the teacher away from the children.

REFERENCES

For Teachers: Mukerji, Rose: "A Sextet of Values in Music and Dance: for Early Childhood," Journal of Education, No. 12, January, 1966. Vancouver.

Andrews, Gladys: Creative Rhythmic Movement for Children. Englewood Cliffs, N.J. Prentice-Hall.

TEACHERS GUIDE FOR "ROUNDABOUT"SERIES

Program Title: "Library"

DESCRIPTION

Four children visit the children's department in a public library. They look at books. One child wants a specific book (a story about a lion) and the librarian helps to find it. There is a story-hour in the library and the children listen to the story about Muffin in the Noisy Book. Each child checks out a book to take home. Jim has also been to the library. He tells the children about the book he borrowed.

FOCUS OF CONTENT

1. A library is a place with many books.
2. The books deal with a variety of subjects.
3. The librarian knows about the books and she is ready to help.
4. Sometimes story-hours are being held at the library.
5. Books can be borrowed by an adult or an older sibling who may have a library card.

SOME SUGGESTIONS

1. Arrange for a visit to the children's department at the library.
2. Have children borrow books and also return them.
3. If possible, have someone at the library read a short story to the children.
4. Attempt to have some of the books (see list below) used in the TV program available at school.

REFERENCES

For children: Brown, Margaret Wise, The Noisy Book. Harper-Row Publishing Co.
Keats, Ezra J, Whistle for Willie. Viking Press
Sauer, J. L. (Story about Library) Mike's House. Viking Press
Fatio, L. The Happy Lion. McGraw-Hill
Gregor and Ylla, The Little Elephant. Harper and Row Publishing Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Clay"

DESCRIPTION

Jim manipulates a large piece of clay, using primary processes of squeezing, rolling, pinching off, smoothing, bending, twisting, etc. A sculptor makes a head of a four year old boy. Jim joins two children playing with clay.

FOCUS OF CONTENT

1. Becoming more aware of ways to manipulate clay by seeing children like themselves work with clay.
2. Hearing language that describes how clay feels and how it can be manipulated.
3. Observing an artist using the same kind of clay that children play with to make a beautiful piece of sculpture.

SOME INFORMATION

1. Clay, when somewhat dry, can be restored by making a deep thumb impression, filling with water, and working through.
2. Hard clay can be restored by placing in a plastic bag, adding water, and closing tightly.
3. Rolling clay into fist size balls and filling a deep thumb impression with water keeps clay in good working condition when stored in plastic bag.
4. One portion for a child should be the size of an adult fist.

SOME SUGGESTIONS

1. Focus on various processes of manipulating clay, rather than on object.
2. If child names his object, pick up his clue.
3. Encourage descriptive words of how clay feels and looks.

REFERENCES

For teachers: Bland, Jane Cooper: Art of the Young Child. N.Y.C.: Museum of Modern Art.
Jefferson, Blanche: Teaching Art to Children. Boston: Allyn & Bacon.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Living or Dead?"

DESCRIPTION

Jim shows his parakeet that has just died and compares him to his new pet bird, a royal bunting. Jim reads the story, "The Dead Bird" by Margaret Wise Brown, while some of the action is illustrated. Viewers are asked to identify which of two goldfish is living and which is dead. A 40-second film of a cemetery illustrates where some people are buried when they die. Jim talks about feelings people have concerning death.

FOCUS OF CONTENT

1. Comparison between characteristics of living and dead animals.
2. All living things die.
3. When living things die, they can't do those things which they did when alive.
4. People are usually sad when someone close to them dies, but they remember them even though they are gone.
5. Death generally comes with age, but not always. Some deaths are accidental.

SOME SUGGESTIONS

1. Help children learn that death is a fact of life and cannot be reversed. It's a concept they need to cope with sometimes at quite an early age.
2. Avoid confusing death with "sleep" or "going far away". If anything, this creates added anxiety for children.
3. Acknowledge that people have different beliefs about death -- some of them religiously based. Parents are the appropriate resource for such explanations.
4. Allow children to "lead" discussions with you about death instead of your telling them what they may not yet be prepared for, or interested in. A useful technique is to turn the child's question back to him, at first, saying "What do you think?" This gives you a better clue for dealing with the topic in his terms.

REFERENCES

For children: Brown, Margaret Wise: The Dead Bird. N.Y.: Young Scott Books.

For teachers: Wolf, Anna W.M.: Helping Your Child to Understand Death. N.Y.:
Child Study Association of America, Inc. 132 E. 74 St.
(Pamphlet)

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Television"

DESCRIPTION

Jim takes the viewers behind the scenes in a television studio and demonstrates that, through movement of the camera, the television picture of Jim changes so that he looks closer at times and further away at times. He demonstrates the use of the microphone on a boom which moves as he moves and the use of lights which he adjusts to get a better television picture. Jay plays the piano, briefly, while the camera takes various views of him as in a regular television program.

FOCUS OF CONTENT

Perceiving that a television camera takes different pictures as it moves closer and further away from the subject, that sound is picked up by a movable microphone, and how lights are set for a television show.

SOME INFORMATION

1. Different size lenses take a different amount of the scene.
2. A zoom lens, by moving in and out, is able to change a distant picture to a close-up picture in a smooth movement.
3. A boom refers to a movable stand which holds a microphone. Sound over a wide area can be picked up through the movement of the microphone on a boom.
4. Workers in the studio are called studio technicians. They are cameramen, floor director, boom operator, lighting director.

SOME SUGGESTIONS

1. A box with a circular can or box for camera lens may be made as a dramatic play prop.
2. A cylinder, as from a paper roll, may be used as a microphone to stimulate verbalization.
3. A flashlight with batteries for dramatic play.
4. A large carton with a cut out for children's faces can be a satisfactory television set for dramatic play.

REFERENCES

For children: Bendick, Jeanne: Television Works Like This. N.Y.: Whittlesey House.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Supermarket"

DESCRIPTION

Jim takes two children shopping in a supermarket. He has a list of the items he needs to buy: eggs, hamburger and cereal. They notice the large variety of foods sold. Each child chooses her own favorite cereal. They pay the checker at the check-out counter. Each child carries a box of cereal she chose in a paper bag.

FOCUS OF CONTENT

1. Supermarket is a place where people buy food and other household needs.
2. A large variety of items are available.
3. Items are arranged by broad categories such as meat, produce, baked goods, dairy products, cereal or dry foods, canned food, cleaning agents, etc.
4. Each category has a large variety of sub-groups and each sub-group can be further differentiated. For example, canned food consist of canned vegetable, fish, etc. Canned vegetables can be broken down into peas, beets, etc.
5. Customers pay for their purchases at the check-out counter.

SOME SUGGESTIONS

1. Take two or three children to a supermarket and purchase something for your school.
2. Have some familiar store supplies (empty milk cartons, cans, oleo and cereal boxes) available for children to play with. A toy cash register and play money make good additions to their play material.
3. Take advantage of meal or snack time. Let the children buy and prepare some simple foods.

REFERENCES

For Teachers: Mukerji, Rose and Robison, Helen. Article: "Teaching Strategy for Disadvantaged Kindergarten Children", Young Children, March 1966. N.A.E.Y.C. 3700 Massachusetts Ave., Washington, D. C.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Wheels"

DESCRIPTION

Four children play with a variety of wheeled toys. Jim and the children examine the wheels and how they work. Highway scenes showing a variety of vehicles on wheels. Jim takes 2 of the children on a trip. Comparison of wheel size (height and width) are made, using the children as reference points.

FOCUS OF CONTENT

1. Perceiving variety in the wheels.
2. Observing wheels used for transportation - both real vehicles and toys.
3. Wheels are round - they turn and spin.
4. Vehicles move forward and backward as wheels turn in those directions.
5. Vehicles move at different speeds as wheels turn at different speeds.

SOME INFORMATION

Wheels are turned by different forces, i.e. motors, pedals, pushing, etc. They are used for transportation and many other purposes. Wheels can be differientated not only by height and width but also by composition (wheelbarrow wheel, made of wood; wagon wheel, of metal). Some have tires, some do not.

SOME SUGGESTIONS

1. Have a variety of wheel toys available for children to explore.
2. Take a few children for a walk and notice wheels.
3. On a rainy day, play "Who Can Find Some Wheels" games with 5 or 6 children.
4. Music time: include opportunity for children to move like wheels.

SONGS FOR WHEELS

1. "The Bus" by Pitts, Glenn, and Watters - Boston - Ginn
2. "Who Wants a Ride" Folkways Records, "Songs to Grown On" - Vol. 2
3. "Car Song" Folkways Records, "Songs to Grow On"

REFERENCES

For Children: Big Book of Real Trucks - Cameron, Elizabeth. Grosset & Dunlap Co.
Wheels - Golden Book. N. Y. : Golden Press.
The Little Auto - Lenski, Lois. N. Y.: H. Z. Walck.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Trip to the Zoo"

DESCRIPTION

Craig, a little five-year-old boy visits the zoo with Jim. He sees tigers, lions, elephants, giraffes, monkeys, birds, and other zoo animals.

FOCUS OF CONTENT

1. Stimulating interest in zoo animals.
2. Identifying zoo animals.
3. Classifying animals as those in the cat family, bird family, etc.

SOME SUGGESTIONS

1. A visit to the zoo is not only exciting and interesting, but also tiring for young children. It is well to make arrangements for comfort facilities and food to suit your group. Additional adults, parents and aides are invaluable.
2. Animal accessories, combined with blocks, can be helpful in arousing interest in zoo animals before the program. After the program, they are fine for helping children play out their recall as well as their confusions and concerns about animals.
3. An inexpensive way of making accessories of animals requires magazine photos of animals, pasted onto stiff cardboard and clamped between two small pieces of wood to make a stand. Children can help sand the strips of wood before they are cut up.

REFERENCES

For Children:

Blough, Glenn O.: Animals That Live Together. Basic Science Series. Evanston, Ill.: Row Peterson Co.

Podendorf, Illa: The True Book of Animal Babies. Chicago, Ill.: Children's Press.

Purcell, John Wallace: The True Book of African Animals. Chicago, Ill: Children's Press.

Sutton, Felix: The Big Book of Wild Animals. N.Y.: Grosset and Dunlap.

Zim, Herbert S.: What's Inside of Animals? N.Y.: Morrow.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Water Images and Songs"

DESCRIPTION

A five-minute film of water moods: quiet, rushing, sparkling, reflecting. Folk songs with Jim and three of his friends singing and playing guitars.

FOCUS OF CONTENT

1. Increasing sensitivity to visual beauty.
2. Experiencing the moods which are created by the artistry of filming nature.
3. Enjoying the fun of hearing and singing along with adults who obviously enjoy folk songs.
4. Finding humor in songs.

SOME INFORMATION

Songs used in this program: "Ku Ku ri ku" - an Israeli song. The name refers to the sound of the rooster, similar to our "cock-a-doodle-do" in English.

"Come Back Liza" - a calypso song found on many record collections, including Harry Belafonte's.

"Pretty Kitty" - the Marais & Miranda Song Book. N.Y. - Leeds Music Corporation.

"Put Your Finger In the Air" - a song by Woody Guthrie in the children's folk song tradition. On record: New Folks by Bob Jones, Vanguard label.

"The Muskrat Song".

SOME SUGGESTIONS

1. Encourage children to sing along and pantomime in their own way some of the actions in the song, "Put Your Finger In the Air".
2. Make up other verses for this song. It will give children good practice in listening and rhyming while they enjoy a song.
3. Allow time for children to observe beauty in nature. Your absorption in it is even more effective than too much talk at that time.

REFERENCES

For teachers: Sheehy, Emma D: Children Discover Music and Dance. N.Y.: Henry Holt & Co.
McConathy, Osbourne & Others, Eds.: Music for Early Childhood. N.J.: Silver Burdett Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Clinic"

DESCRIPTION

Jim brings his young friend, Ernest, with his mother to the clinic for a check-up. They wait for their turn in the waiting room. The doctor examines Ernest's chest, throat, nose and ears. She gives him a booster shot. A nurse's aide helps Ernest dress.

FOCUS OF CONTENT

1. Appreciating the need to wait for one's turn when doctors are busy with many patients, and perceiving the procedures of visiting a clinic.
2. Regular visits to a doctor at the clinic help people stay healthy.
3. Beginning to realize that future health may result from clinic experiences which may, in themselves, have unpleasant aspects, for example: a shot may hurt a little.

SOME SUGGESTIONS

1. It is possible to get some used hypodermic needles with needle and contents removed from a clinic for children's dramatic play.
2. Toy stethescopes can be made with lengths of rubber tubing and a stopper.
3. Costumes can add greatly to dramatic play: nurse's caps, clean men's shirts tied with a belt, small boxes or suitcases for doctor's bags.
4. Children need to play out their worries and fears about pain and doctors with adults accepting the reality of their fears.
5. Long strips of cloth for bandaging dolls which may have met with imaginary, serious, accidents. This also gives children a chance to act out feelings about accidents.

REFERENCES

For Children: Dudley, Nancy: Linda Goes to the Hospital. N.Y.: Coward-McCann.

For Teachers: Wolf, Anna W.M. and Suzanne Szasz: Helping Your Child's Emotional Growth. N.Y.: Doubleday & Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "What Shall I Wear"

DESCRIPTION

Jim plays a game with viewers called "What Shall I Wear." Film segments show a snowy scene, sunny day and bed time. He selects clothes from a clothesline to correspond with a particular weather condition or activity, and he uses a water test to demonstrate how rubbers help to keep the feet dry. Jim and Faye sing 'Achin' Drum", a nonsense song about clothes.

FOCUS OF CONTENT

1. Being able to judge and select special clothes worn for particular weather conditions and particular activities.
2. Recalling certain clothing which must accompany other clothing to complete a specific need. Ex: Snow suit and boots; raincoat and umbrella.

SOME SUGGESTIONS

1. Play the game with children using paper dolls and illustrations of weather conditions.
2. Ask children to dress dolls according to the actual weather condition.

REFERENCES

For children: Slobodkina, Esphyr: Caps for Sale, Wm. R. Scott, Inc.
Zolotow: Sleepy Book, E. M. Hale and Company.
Keats, Ezra: The Snowy Day, Viking Press.
Yashimo, Taro: Umbrella, Viking Press.
Petersham, Maud and Miska: Off to Bed. N.Y.: Macmillan.
Tresselt, Alvin: Rain Drop Splash. N.Y.: Lothrop, Lee & Shepard Co.
Sun Up. N.Y.: Lothrop, Lee & Shepard Co.
Adelson, Leone: All Ready for Summer. N.Y.: D. McKay & Co.
All Ready for Winter. N.Y.: D. McKay & Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Shadows"

DESCRIPTION

Shadow of a mobile of fish moves and changes as Jim moves mobile. A 3 minute film of children's shadows as they play on a sunny day. Viewers are asked to identify objects and movements by the shadows which are cast by a street lamp at night. In his workshop, Jim uses a flashlight to show the relationship between the source of light, the object, and the shadow of the object. He makes shadow shapes on the wall with his fingers and hand.

FOCUS OF CONTENT

1. Shadows are made when something gets in the way of a light that is strong enough.
2. At night or in dark rooms, sources such as street lamps or flashlights can provide the light for making shadows.
3. In the daytime, the sun is the general source of light for making shadows.
4. It is sometimes possible to identify objects and actions from just their shadows.

SOME SUGGESTIONS

1. When children are outside on a sunny day, it may be interesting to them to try making their shadows disappear.
2. Experimentation with flashlights can be accomplished in bright rooms by putting up a carton into which children can put their hands and small objects.
3. Marking a child's shadow with chalk when he comes to school, then remarking his shadow when he is ready to go home, will help demonstrate how shadows change at different times of the day, depending on the angle of the sun.
4. Children can try changing the length and direction of shadows by manipulating the flashlight, holding it above, below, close to and further away from the object.

REFERENCES

For children: Lewellen, John: True Book of Moon, Sun and Stars, Chicago: Children's Press.

For Teachers: Craig, Gerald S.: Science for the Elementary School Teacher, N.Y.: Ginn and Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Baby"

DESCRIPTION

This is a visit with a ten month old baby and his parents. Kevin plays with his toys, tries to walk and to feed himself. His mother and father play with him, feed him, bathe him, dress him, and put him to sleep.

FOCUS OF CONTENT

1. Babies are little and have to learn a great many things.
2. Babies need a great deal of help.
3. Mothers and fathers like to take care of babies.
4. Four and five year olds have learned many of the skills that babies have not yet mastered.

SOME INFORMATION

Sibling jealousy is a very common emotion. It is possible that youngsters in your class are jealous of a baby brother or sister. Most youngsters feel ambivalent about their siblings, i.e. they both like and dislike them.

SOME SUGGESTIONS

1. Have baby dolls, crib, wash basin, carriage, etc., available in your classroom.
2. Let children bathe dolls. Provide some old towels for the drying process.
3. Talk about age, i.e., being one year old, four years old, or thirty years old.
4. Older children, at times, feel that their younger brothers and sisters are a nuisance. Sometimes feelings of irritation, annoyance, and anger are expressed in words or by beating dolls. It is desirable to have children surface their feelings so that they can be dealt with in a way that is helpful to them.

REFERENCES

For Teachers: Neisser, Edith: Brothers and Sisters. N.Y.: Harper Brothers
Baruch, Dorothy: New Ways in Discipline. N.Y.: McGraw Hill.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Sing it Again"

DESCRIPTION

Ruth plays the guitar and sings with four children and Jim. The children respond with action as well as song.

FOCUS OF CONTENT

1. Learning some simple American folk songs.
2. Combining actions, as suggested in song, with singing.
3. Practicing rhyming within the context of a make-up song.
4. Using song as a basis for dramatic play.

SOME INFORMATION

Songs on this program: "Kum Ba Ya" in Sing Together Children. Cooperative Recreation Service, Inc., Radnor Rd., Delaware, Ohio. 30¢.

"Jim Along" in Seeger, Ruth Crawford: American Folk Songs for Children. Garden City, N.Y.: Doubleday & Co.

"Michael, Row Your Boat Ashore" in One Hundred and One Hootenanny Guitar Solos and How to Play Them. Calif: Calif. Music Press.

"Jennie Jenkins" in Sing a Song With Charity Bailey, by Charity Bailey and Eunice Holsaert. N.Y. Plymouth Music Co. 1841 Broadway. $1.00.

"Train Is A Comin'" in Seeger (above).
"Ha, Ha, This-a-Way" in Seeger (above).

SOME SUGGESTIONS

1. Try your own variations of "Jim Along." It's a good song to use in helping some transition periods. It can add an element of fun in getting from one place to another or from one activity to another.

2. Frequent singing and much repetition helps children to catch the melody and the words of songs. It's inhibiting to children to insist that they sing "louder." It's much better musical and learning experience to encourage them to listen to themselves as they sing. Gradually, with familiarity, the spirit of the song will come through if that's the model which the teacher provides in her singing.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "What Goes Together?"

DESCRIPTION

Jim plays a game with viewers called "What Goes Together?" The things which go together are: table and chair; plate and silverware; plug and socket; tape recorder and tape; toothpaste and toothbrush; dustpan and floor brush.

FOCUS OF CONTENT

1. Perceiving common objects that are associated by being used together.
2. Observing how some familiar objects are used together.
3. Making judgments about which objects are used together.
4. Recalling objects which "go together" with related objects.

SOME SUGGESTIONS

1. Make use of incidental opportunities during the day to have children notice associations similar to those which appear on the program.
2. Play the game at other times with some of the same materials and some different ones.
3. Establish places where objects that are used together are kept together, such as sponges and bowls; dustpan and broom; dolls and housekeeping area, etc. When children help teachers in cleaning up, there are many opportunities to practice relating things which belong together and are, therefore, kept together for convenience.

REFERENCES

For Teachers: Mukerji, Rose and Helen F. Robison: "Teaching Strategies for Disadvantaged Kindergarten Children," Young Children, Vol. XXI, No. 4, March 1966.

Wann, Kenneth D., Miriam Dorn, Elizabeth Ann Liddle: Fostering Intellectual Development in Young Children. N.Y.: Teachers College Press, Columbia University.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Jobs"

DESCRIPTION

Jim visits a construction crew, a bakery and takes a trip with two children on a train. He discusses various occupations in each place: the construction worker, the baker, the RR ticket clerk, the conductor and the train engineer.

FOCUS OF CONTENT

1. Becoming aware of how jobs differ, in terms of the duties performed by each worker.
2. Gaining clearer concepts of adults at work and the skills they need to have for various jobs.

SOME INFORMATION

There are scenes depicting the composition of concrete, and how it is stirred and poured. Concrete contains cement, sand, pebbles, water.

SOME SUGGESTIONS

1. It is a good idea to point out the importance of working, which makes the children aware of what their parents do for a living.
2. Either on field trips or in the school, point out the strength and safety of a building. Also try to find a building under construction so the children can see the men at work.
3. If there's room, children can make 2 aisles of seats, for a train. Through dramatization children can sell tickets, conduct passengers to their seats, check tickets, yell "All Aboard," and drive the train.
3. Simple cookies or graham crackers can be decorated with icing and sprinkles -- then eaten.
4. Small cardboard boxes can be covered with thick soapsuds for playing baker.

REFERENCES

For children: Puner, Helen: Daddies and What They Do All Day. N. Y.: Lothrop.
Puner, Helen: Mothers and What They Do. N.Y.: Lothrop.
Zaffe, George: Real Book of Real Trains.
Leavitt, Jerome E.: The True Book of Tools for Building. Chicago: Children's Press.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Boiling Water"

DESCRIPTION

Jim examines raw egg, identifies its parts. Points out cues for boiling water. Boils egg. Examines boiled egg which has become hard in boiling. Shows characteristics of raw spaghetti. Boils spaghetti which becomes soft.

FOCUS OF CONTENT

1. Becoming aware of air bubbles and vapor (steam) as cues that water is hot.
2. Boiling changes food; it makes some food softer; it makes some food harder.

SOME INFORMATION

The following terms are used in the program:

yolk -- the yellow part of the egg
vapor -- a gas which is not to be referred to as "smoke"

SOME SUGGESTIONS

1. Simple boiling activities in the classroom can duplicate the foods used on the program and use other foods for testing.
2. Emphasis should be placed on having children predict whether the food, when cooked, will become harder or softer. The boiling, itself, is a way of testing their hunches or "hypotheses."
3. It's always more fun when the food which has been boiled can be eated as part of a snack.

REFERENCES

For teachers: Haupt, Dorothy: Science Experiences for Nursery School Children. N.A.E.Y.C. 3700 Massachusetts Ave., N.W. Washington, D. C.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Rhythm in Dance"

DESCRIPTION

Carolyn and nine children dance together. They use 4/4 rhythm on the drum to which they move like clocks. They move in double time to the drum. Sitting on the floor, they move to a slow 4/4 rhythm with wide movements. Standing and moving across the floor, they combine slow 4/4 rhythm with double time. Wide swings are done in 3/4 time.

FOCUS OF CONTENT

1. Feeling kinesthetically the difference between a slow 4/4 rhythm and double time.
2. Observing the difference in similar clock-like movements when done in different tempos.
3. Feeling kinesthetically the slow swing of a 3/4 rhythm.

SOME SUGGESTIONS

1. It's interesting to try the same type of movement standing in one place, sitting on the floor, and moving across the floor.
2. It is well to repeat basic ideas, such as a slow rhythm and a double time rhythm many times. It takes a long time to feel the regularity of rhythm.
3. Encourage children to do many kinds of swings - low, high, very wide, twisting, etc. - and appreciate all the differences in swings that children can think of to do.

REFERENCES

For Teachers: Mukerji, Rose: "Visit to a Workshop in Rhythm", Elementary School Journal, Vol. 60, No. 3, December, 1959.

Buttolph, Edna G.: Music Is Motion. Willis Music Co. 124 E. 4 Street, Cincinnati, Ohio. $1.00.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Dentist"

DESCRIPTION

A father and his daughter, Vicki, visit the dentist for their regular check-up. The dentist examines Vicki's teeth and demonstrates with a model the correct way of brushing teeth. Vicki practices it. The father's teeth are x-rayed and cleaned. The dentist's instruments and equipment are demonstrated.

FOCUS OF CONTENT

1. Becoming aware of the importance of regular dental care.
2. Perceiving the dentist as a helpful, interested person.
3. Gaining a knowledge of a recommended way of brushing teeth.

SOME INFORMATION

1. The basic instruments used by the dentist are:
    a. the mirror
    b. the cotton tweezers
    c. the explorer
2. The dentist protects himself from x-ray by stepping behind a lead shield (in this case, in the wall).

SOME SUGGESTIONS

1. Set up an area for dramatic play with paper towels and a small mirror. Role play first as a caution so that children do not put their fingers in other children's mouths.
2. A plaster of paris model of teeth and a few tooth brushes can be used for practicing the approved up and down brushing technique.
3. Encourage children to express their feelings about going to the dentist. It's best to acknowledge that sometimes it's painful to have your teeth fixed. Stress that the pain will stop after teeth are fixed. In other words -- it's worth it.
4. Visit a school dentist, if possible. School dentists often have an understanding way of talking with young children.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Fingerpainting"

DESCRIPTION

Sam, an artist, and two children try out different hand and arm movements such as wiggling, scratching, turning. They trace the shape of a very large cardboard spiral. The children fingerpaint with Sam's encouragement.

FOCUS OF CONTENT

1. Feeling body, arm and hand movements which can be translated onto paper with fingerpaint.
2. Becoming more aware of the feelings and effect of using hands in different ways while fingerpainting.
3. Noticing some of the many ways that hands and arms can be used in fingerpainting and their effects on design.

SOME INFORMATION

1. Ordinary household starch makes perfectly satisfactory finger paint. It can be colored with powder paint, water paint, or food coloring.
2. Shelf paper or butcher paper, if it has a shiny surface, is fine. Wet both sides to keep paper from curling while in use.
3. Fingerpainting can be done on formica table tops or any composition table that won't absorb paint.

SOME SUGGESTIONS

1. When paint dries out so that the hands don't slide smoothly, drip a little water on the paper to restore the consistency of the paint.
2. Here is a good opportunity to have children learn words that describe what happens during fingerpainting and how it feels: slippery, slimey, stickey, scratch, knuckles, fingernails, fingers, palms, wrists, arms, swirls, jagged, curly, dots, lines, etc.

REFERENCES

For Teachers: Jefferson, Blanche: Teaching Art to Children. Boston, Allyn & Bacon.
D'Amico, Victor; Frances Wilson & Moreen Maser: Art for the Family. Museum of Modern Art, Distributed by Simon & Schuster, N.Y.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Two For The Job"

DESCRIPTION

A group of young children, playing outside, engage in several activities that are done by two people: carrying large blocks, pulling a rider in a wagon, swinging, talking on telephones, see-sawing, and playing "house" with cooking and serving. A calypso-style song accompanied by guitars and bongo drums and other percussion instruments tells the story that, when there are "two for the job, it's more fun for him and more fun for me."

FOCUS OF CONTENT

There are certain jobs that either require two people or can best be done with two people working together.

SOME INFORMATION

"Two For The Job"* by Rose Mukerji
Verse 1: When blocks are big and hard to carry,
It's good to have a friend who will help.
Chorus : Then I can see --- there are two for the job,
It's more fun for him --- and more fun for me.

Verse 2: When I have a wagon and wish for a ride,
It's good to have a friend who will pull. (CHORUS)

Verse 3: When he wants a ride on my shiny red wagon,
_I_ can get out and let _him_ get in. (CHORUS)

Verse 4: When I'm on a swing and can't go very high,
It's good to have a friend who will push. (CHORUS)

Verse 5: A telephone's best for talking to someone,
I say, "Good morning," and he says, "Hello." (CHORUS)

Verse 6: A see-saw for one is really impossible,
I need a friend to balance and ride. (CHORUS)

Verse 7: Cooking is fun when there's someone to eat it,
To sit down together and talk about things. (CHORUS)

Verse 8: Then she can serve me some soup and some biscuits,
And pour some delicious hot chocolate to drink. (CHORUS)

*Copywright pending

REFERENCES

For children: Beim, Jerrold: _Two Is A Team_, N.Y.: Harcourt Brace Co.
Evans, Eva Knox: _People Are Important_, N.Y.: Capitol Publishing Company, Inc.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Folk Songs"

DESCRIPTION

Faye introduces three children by singing about them -- Amy, six, from Puerto Rico; Loretta, eight, from Ghana; and Shaily, seven, from Israel. Each child sings her own folk song. Faye and others join in. Viewers are asked to join in the simpler parts of the songs.

FOCUS OF CONTENT

1. People in various countries have their own special folk songs.
2. People speak and sing in languages of their country.
3. We can enjoy learning and singing folk songs from different countries and places.

SOME INFORMATION

1. "El Coquito" is a Puerto Rican lullaby in Spanish and English. "El Coqui" is a tree toad.
2. "Da Da" is a singing game from Ghana sung in Fanti, one of the languages of that country.
3. "Kum Bachur" is an Israeli children's song in Hebrew. "Ku-Ku-Ri-Ku" is the sound of the rooster in Hebrew, similar to "cock-a-doodle-doo" in English.

SOME SUGGESTIONS

1. Encourage children to sing the easier phrases with Faye.
2. Invite someone from the community who can sing folk songs to the children.
3. Best of all, learn some folk songs yourself and share them with your children.

REFERENCES

For Teachers: "Kum Ba Ya" in Sing Together Children. Cooperative Recreation, Inc., Radnor Road, Delaware, Ohio. 30¢.

"El Coquito" in Charity and Eunice Holsaert: Sing a Song with Charity Bailey. Plymouth Music Co. 1841 Broadway. N.Y.C. $1.00.

Boni, Margaret B. and Norman Lloyd: Fireside Book of Folk Songs. N.Y.: Simon & Schuster.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Airport"

DESCRIPTION

Jets taking off and flying in the sky; ticket clerks; baggage handling; the crew which prepares the plane; the crew which flies the plane and the work they do; passengers being cared for by stewardesses; eating in flight; the view of the ground from the air; the plane landing; passengers deplaning.

FOCUS OF CONTENT

1. A vicarious experience of taking a plane ride.
2. The people who work for air transport and the jobs they do.

SOME INFORMATION

1. Many airlines hesitate to have preschool children visit their facilities even though they welcome older children. Safety factors are important here.
2. If a trip can be arranged, it must be planned carefully by the teacher to emphasize those things of interest to young children. The "regular tour" is inappropriate.

SOME SUGGESTIONS

1. Simple uniforms such as caps, felt "wings" to be pinned to jackets, coveralls will help encourage dramatic play about air transport.
2. Airplanes can be built with blocks, large enough for rows of chairs to be included. Felt strips make excellent seat belts. Aluminum trays such as those in which many foods are packed will stimulate "stewardess" role playing. A wheel mounted on a block is handy for the "captain".
3. Two strips of wood nailed together in the form of an airplane by the children can be used for auxiliary props in block play. A little paint helps.

REFERENCES

For children: Bendick, Jeanne: First Book of Airplanes. N.Y.: Franklin Watts.
The Golden Books Series have several picture books of airplanes.
Podendorf, Illa: True Book of Space. Chicago, Ill.: Children's Press.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Songs Tell A Story"

DESCRIPTION

Faye plays the guitar as she sings several folk songs which have story lines. She talks briefly about the story content of each song.

FOCUS OF CONTENT

1. Listening to the words of songs to understand the ideas which the words express.
2. Learning some simple American and English folk songs, some of which refer to jobs that people do and sing about.
3. Becoming more sensitive to the moods of various songs and how they match the content of the song.
4. Enjoying a sing-along experience.

SOME INFORMATION

Songs used on this program: "Deep Blue Sea" in Songs for Pickin' and Singin' selected and arranged by James F. Leisy. Gold Medal Books, Fawcett Publications, Inc. Greenwich, Conn. Paperback, 50¢.

"I Been Workin' on the Railroad" -- also in Songs for Pickin' and Singin' -- a work song.

"Michael Row Your Boat Ashore" in One Hundred and One Hootenanny Guitar Solos and How to Play Them. Calif.: California Music Press.

"Wake Me".

"The Keeper Would A-Hunting Go" in Songs for Pickin' and Singin'. A song from the British Isles.

SOME SUGGESTIONS

1. As children play, try to record some of the singing they may do, either in manuscript, if you are able, or on tape.
2. Play back the songs which children make up and comment favorably on some aspect that is interesting -- maybe an expressive word, maybe a lilting phrase, maybe the rhythm.
3. Make up songs yourself which fit the activities of children or their feelings and sing them spontaneously to accompany the activity of the moment.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "How Does It Feel?"

DESCRIPTION

Sam Gilliam, Jr. feels many objects and puts some of them into piles according to their texture: smooth, rough, and scratchy. He uses some of the objects with different textures to make a three-dimensional pattern. A 4-min. film of kinetic sculpture. Improvisation on piano by Suellen Primost.

FOCUS OF CONTENT

1. Becoming more aware of, and sensitive to, the feel of common, and not so common, objects.
2. Categorizing objects according to how they feel.
3. Associating descriptive words of texture with objects.
4. Appreciating beauty of design constructed with various shapes and textures.

SOME SUGGESTIONS

1. Open milk cartons or other boxes may be set on a tray as the collection area for objects of different textures.
2. Teachers and children can collect and categorize objects of different textures.
3. A "feel box" can contain many objects of markedly different texture, such as: hard and soft; rough and smooth; springy and stiff. Two other boxes can be used for sorting objects of each kind.
4. Children may arrange textured objects in a shoe box lid or on a piece of cardboard. When they are satisfied with the arrangement, objects can be glued down.
5. Some objects and their categories:

    Smooth: Linoleum, metal, plastic lid, jar top, paper, silk, oilcloth
    Soft: Wool, yarn, cotton, foam rubber, velvet, powder puffs
    Scratchy: Steel wool, scrub brush, sandpaper, twigs, toothbrushes
    Hard: Nails, wood, paper clips, bottle tops, buttons
    Crisp: Tissue paper, dried noodles, dried pods, crackers
    Springy: Sponge, foam rubber, rubber balls, rubber gloves
    Rough: Bark of trees, rocks, screws

REFERENCES

For Teachers: Mukerji, Rose and Helen F. Robison: "A Head Start in Language," Elementary English, May, 1966.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Children Everywhere"

DESCRIPTION

Children in the United States and in other countries play with many of the same toys and materials. Film and still photography are combined to show them playing with water, sand, balls, dolls, animals and musical instruments. Jim and a little boy explore a small neighborhood park.

FOCUS OF CONTENT

1. Children all over the world play in some ways that are quite similar.
2. In different countries, children play with toys, musical instruments, and animals that are indigenous to that country.
3. Valuing cultural differences.
4. Identifying with common "humanness" regardless of external differences.

SOME INFORMATION

Some of the photographs used:

a. Boy with ball -- Lebanon
b. Boy on turtle -- South America
c. Girl and armadillo -- South America
d. Play in sand -- U.S.A.
e. Boy on bike -- Japan
f. Girl and doll -- Taiwan
g. Girl and doll -- Lapland (Sweden)
h. Girl playing with water -- Lapland (Sweden)
i. Girl and goat -- Lapland (Sweden)
j. Boy in Chinese dress -- Taiwan
k. Boy with wind instrument -- Ulan Bator, Outer Mongolia

SOME SUGGESTIONS

1. Talk about countries where children's parents or grandparents were born.
2. Use the rich resources of visitors or residents from other countries, sharing items of interest to young children -- toys, instruments, food, songs, records.
3. Avoid emphasis on the "bizarre" but do not try to eliminate differences.

REFERENCES

For teachers: Robison, Helen F. and Rose Mukerji: "Language Concepts--and the Disadvantaged," Educational Leadership, Vol. 23, No. 2, Nov. 1965.

Friendship Press, 475 Riverside Drive, N.Y.C. has many titles of children in different countries.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "What's Inside Me?"

DESCRIPTION

Jim invites children viewing to locate various bones in their bodies which he compares to an accurate model of a skeleton. Faye and Jim sing "Dry Bones" with guitar accompaniment.

FOCUS OF CONTENT

1. Everybody has a skeleton which is the name for all the bones in the body.
2. Locating bones by feel and comparing them to a model skeleton.

SOME INFORMATION

1. The skull is composed of many bones even though you can't feel separate ones.
2. The lower part of the nose is made of cartilage, even though it feels like bone.
3. There is no elbow bone; what we feel is the tip of one of the bones in the forearm.
4. The bone end which we feel in the ankle area is not one of the group of ankle bones; it is the end of one of the bones in the lower leg.

SOME SUGGESTIONS

1. The song "Dry Bones: can be combined with pointing and feeling various bones in the body.
2. Comparisons can be made with animals, such as chickens, which have many bones similar to the human skeleton.

REFERENCES

For children: Schneider, Herman and Nina: How Your Body Works - N.Y.: W. R. Scott
Zim, Herbert: What's Inside of Me? - N.Y.: Morrow

For Teachers: Craig, Gerald S.: Science for the Elementary School Teacher. N.Y.: Ginn and Co.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Contrast in Dance"

DESCRIPTION

Children and dance teacher dance together, exploring movements that stretch high and curl down low; reach forward and back; stretch the back and curl the back; movements that are wide and narrow; sharp and smooth; busy and quiet; fast and slow; high and low. They move across floor with wide strides then with tiny, perched walks; in straight lines and in circles. Drum accompaniment is used by teacher.

FOCUS OF CONTENT

1. Experiencing, through use of the whole body, expressive movement within simple, contrasting actions.
2. Relating descriptive action, direction, and position words to the movements which they describe.

SOME SUGGESTIONS

1. It helps to have the teacher move with children so that they may catch your spirit without in any way trying to have them follow your exact movements.
2. It helps to include dance movements as transitions, for example: retard the rhythm while children slowly sink down onto the floor into a little ball.
3. If you use accompaniment, it can be very simple and still satisfactory. A clear-toned drum, a wood block, claves (which can be made from lengths of doweling or broom handle), a tambourine, or finger cymbals require no special skill but have interesting tone for rhythmic accompaniment.

REFERENCES

For Teachers: Sheehy, Emma: Children Discover Music and Dance.
N. Y.: Holt, Rinehart, and Winston Co.
Mukerji, Rose: "Teaching the Arts: Repetitive or Creative" in
A. Shumsky: Creative Teaching in the Elementary School.
N. Y.: Appleton-Century-Crofts, 1965.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Fasteners"

DESCRIPTION

Jim fastens various materials in appropriate ways: screwing a safety catch onto his workshop door, hammering a wooden handle onto his tool box, pasting, stapling, and clipping paper, buttoning, zippering and tying clothing, and soldering two tin cans together to make a toy for his little girl.

FOCUS OF CONTENT

1. Extending one's perception of ways of fastening various materials together.
2. Predicting which ways of fastening paper are more permanent or more temporary.
3. Encouraging children to practice fastening the buttons and zippers on their own clothes and tying their own shoes.

SOME INFORMATION

In soldering, the objects to be soldered are heated, the lead wire is melted with a soldering iron, and the connection is permanent when it cools.

SOME SUGGESTIONS

1. A gadget board can be made by attaching different fasteners from the hardware store to a board the size of a puzzle or larger. You can include a door catch, a lock and key (with the key also chained to the board), a bolt latch, a chain latch, etc.
2. A board can be made with practice materials for buttoning, zipping and tying. Heavy zippers can be sewn to strong pieces of cloth which are then stapled to the board. It is helpful to have a zipper open at one end similar to the ones on jackets. Large buttons and buttonholes sewn with carpet thread will last longer.

REFERENCES

For teachers: Mukerji, Rose and Helen F. Robison: "A Head Start in Language," Elementary English, May, 1966.

Robison, Helen F. and Rose Mukerji: "Language Concepts--and the Disadvantaged," Educational Leadership, Vol. 23, No. 2, Nov. 1965.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Glass"

DESCRIPTION

Jim watches his friend Bill show how he works with glass. He heats glass rods and bends them, twists them, and blows a large bubble of glass. He makes a glass snake and a beautiful glass swan.

FOCUS OF CONTENT

1. Observing the skill and care with which an accomplished glass blower works with glass.
2. Perceiving how high heat affects glass.
3. Appreciating the beauty of glass art objects.

SOME INFORMATION

1. The glass is heated with a hand torch whose flame is very much hotter than the gas flame in a kitchen stove - 3000 degrees centigrade.
2. An asbestos cloth protects the table on which Bill works so that it will not burn.
3. A glass blower must work very quickly because out of the flame, the glass cools quickly. Glass can only be manipulated while it is soft and partially melted.
4. Glass is made of sand, soda, and lime.

SOME SUGGESTIONS

1. Talk about the skill and practice needed to do jobs like the one of blowing glass.
2. Point up cautiousness in working with flame and glass. Relate to children's own contacts with flames and with glass objects.
3. Make it possible for children to sense your appreciation of lovely objects.

REFERENCES

For Teachers: Mukerji, Rose and Helen F. Robison: "A Head Start in Language" Elementary English, May, 1966.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Guitar"

DESCRIPTION

Jackie sings "Roundabout" theme using guitar accompaniment. She demonstrates and explains the strings, how tone changes by loosening or tightening strings with the pegs, how to pluck, how to strum. Viewers are asked to sing along.

FOCUS OF CONTENT

1. Sensitizing one's hearing to different sounds made by plucking or strumming the guitar.
2. Hearing how tones become higher when strings are tightened; how tones become lower when strings are loosened.
3. Singing songs with someone who enjoys singing with children.

SOME INFORMATION

Songs sung on this program

1. "Skip to My Lou" in Seeger, Ruth Crawford: American Folk Songs for Children. Garden City, N.Y. Doubleday and Co.
2. "Achin' Drum"
3. "Kum Ba Ya" in Sing Together Children, Cooperative Recreation Service, Inc. Radnor Road, Delaware, Ohio. 30¢

SOME SUGGESTIONS

1. Any stringed instrument such as a ukelele, guitar, autoharp, inside of a piano, violin, viola, cello, or bass can be explored under teacher's guidance, to see relationship of length and tightness of string to tone.
2. Rubber bands of different thickness, stretched across a stiff box, can be plucked to discover that thick ones make lower tones than thin ones.

REFERENCES

For Teachers: Sheehy, Emma D.: Children Discover Music and Dance. N.Y. Holt, Rinehart, and Winston Co.
Myers, Louise Kifer: Teaching Children Music. Englewood Cliffs, N.J. Prentice Hall, Inc.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Baby Animals"

DESCRIPTION

Animal babies and their mothers are shown together. They include pets, such as cats and dogs, farm animals such as cows, sheep, horses and zoo animals such as lions, tigers, giraffes (whose baby is only a few days old), a hippopotamus (whose baby is only 20 hours old), swans, gazelles, bears and gibbons.

FOCUS OF CONTENT

1. Visual comparisons between mother animals and their young.
2. Many animals take great care with their young and are responsible for feeding them in the early stages of their development.
3. Identifying animals that are pets, domesticated animals, and wild animals.
4. Enjoying the playfulness between some mother animals and their young.

SOME INFORMATION

The young of animals have special names:

a. Lion -- cub
b. Tiger -- cub
c. Bear -- cub
d. Swan -- cygnet (pronounced sig-net)
e. Sheep -- lamb
f. Horse -- foal
g. Cow -- calf
h. Gibbon -- young gibbon
i. Giraffe -- calf
j. Hippopotamus -- calf

REFERENCES

For children: Podendorf, Illa: The True Book of Animal Babies. Chicago, Ill.: Children's Press.
Podendorf, Illa: The True Book of Pets. Chicago, Ill.: Children's Press.
Selsam, Millicent: All Kinds of Babies. N.Y.: William R. Scott.
Blough, Glenn O.: The Pet Show. Evanston, Ill.: Row Peterson.
Blough, Glenn O.: Animals and Their Young. Evanston, Ill.: Row Peterson.

For Teachers: Lewis, Howard J.: The Complete Book of Pet Care. N.Y.: Random House.
ACEI: Young Children and Science. ACEI - 3615 Wisconsin Avenue, N. W., Washington, D. C. $1.25.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Story"

DESCRIPTION

Jim tells the story of "Fun For Chris" by Blossom E. Randall. The line drawings which illustrate certain key scenes in the story are photographed to suggest action and relationships.

FOCUS OF CONTENT

1. A story of a little white boy and a little Negro boy who become friends, the problem which arises when an older white boy rejects the Negro boy, and the way in which it is solved to the advantage of all the children.
2. Children's discovery of color differences.
3. The mother's supportive role in helping them understand "race."

SOME SUGGESTIONS

1. Acknowledge children's interest in racial differences and help them to cope with some of the implications in their own behavior.
2. Provide opportunities for children to meet people of various racial groups so that the individuality of the person and his relations with the children is paramount--not his race. Sustained encounters are most effective.
3. Provide books, pictures, toy models which more accurately reflect the cultural and racial complexities of our society.

REFERENCES

For children: Keats, Ezra J. and Pat Cherr: My Dog Is Lost. N.Y.: Thomas Y. Crowell
Randall, Blossom E.: Fun For Chris. Chicago, Ill.: Albert Whitman & Company

For Teachers: Clark, Kenneth B.: Prejudice and Your Child. Boston: Beacon Press.
Goodman, Mary Ellen: Race Awareness in Young Children. Cambridge, Mass.: Addison-Wesley Press.
Group for the Advancement of Psychiatry: Emotional Aspects of School Desegregation. N.Y. Publications Office, Group for the Advancement of Psychiatry, 104 E. 25 St. Phamphlet, 50¢.

TEACHERS GUIDE FOR 'ROUNDABOUT' SERIES

Program Title: "Folklore"

DESCRIPTION

Jim reads a poem, "When You Were Very Little" by Betty Miles. The Afro-American Folkloric Troupe consisting of three men and one woman dramatize "Did You Feed My Cow?"; the woman recites "Mother to Son", a poem by Langston Hughes; the group does a choral reading with music of "John Henry."

FOCUS OF CONTENT

1. Sharing an esthetic experience of poetry and folklore.
2. Appreciating the artistry of the performers.
3. Identifying common elements of growing up.

SOME INFORMATION

1. Members of the Afro-American Folkloric Troupe are: Marc Primus, Norman Jacobs, Stella Beck, Charles Thomas. Their aim is to present both American and African folklore materials, as well as contemporary poetry and music, that has its roots in the heritage of the Negro people. They believe that there are many Negro dialects which are the legitimate and sincere means of communication among people and should be appreciated as such. Linguistic theory supports this view. Some persons are reluctant to use this type of dialect because it has, in some historical settings, been used to satirize certain people.

2. References used on the Program:

    a. "When You Were Very Little" by Betty Miles, from Believe and Make Believe by Lucy Sprague Mitchell. N.Y.: E.P. Dutton & Co.

    b. "Mother to Son" by Langston Hughes, from The Dreamkeeper. N.Y.: Alfred A. Knopf.

    c. "John Henry" in American Folk Songs for Children by Ruth Crawford Seeger. N.Y.: Doubleday & Co.

    d. Peterson, Isabel J: The First Book of Poetry. N.Y.: Franklin Watts,Jr.

TEACHERS GUIDE FOR "ROUNDABOUT" SERIES

Program Title: "Bus Ride"

DESCRIPTION

Classes of preschool children and several teachers and adults take a bus ride through the neighborhood and around the Mall in Washington, D.C. They get out and visit the Lincoln Memorial.

FOCUS OF CONTENT

1. Perceiving the roles of passengers and a bus driver on a city transit bus.
2. Becoming more aware of interesting and important places in a neighborhood and in the extended city environment that can be reached by bus.

SOME INFORMATION

1. Through close-up techniques, children will be able to have an unusual view of how the driver starts the bus, uses the gas pedal, opens the door, makes change, responds to traffic lights, etc.
2. Special attention is paid to the use of the bell-cord for signalling that a passenger wants to get off the bus and that the light above the door is a sign that it is safe to open the door.
3. Although children will not be able to read the signs for "Bus Stop" it is a good idea to point out that the sign tells people where the bus will stop. In this way, they begin to see the advantages of being able to read.

SOME SUGGESTIONS

1. If there is room, a large carton of the kind in which refrigerators or stoves are packed make good material for dramatic play about buses. Small chairs can be placed inside; the outside can be painted with water paint by the children over a period of time with many helping.
2. An old wheel from a broken toy or grocery cart can be mounted on a block of wood for use by the "bus driver." A "dress up" cap is fun for the "driver."

REFERENCES

For children: Greene, Carla: I Want to Be a Bus Driver. Chicago:Children's Press.
Greene, Carla: A Trip On a Bus. N.Y.: Lantern Press.

APPENDIX E

Titles of "Teachers Roundabout"

A. "Project Roundabout"

B. "Dance and Previews" - "Rhythm in Dance"

C. "Concepts and Previews" - "Fasteners" and "Horns"

D. "Art and Previews" - "Clay" and "Turtle"

E. "Working With Parents"

F. "Previews" - "Make-Up Songs" and "Television"

G. "Previews" - "What Goes Together?" and "Brushpainting & Songs"

H. "Community Services"

I. "Discipline"

J. "Previews" - "Baking" and "Bus Ride"

K. "Consumer Education"

L. "Previews" - "Dance Along"

M. "Previews" - "Wheels" and "Rhythm"

N. "Parents as Partners"

O. "Children With Special Needs"

P. "Previews" - - "Library" and "What Do You Hear?"

Q. "Previews" - "Baby" and "How Does It Feel?"

R. "Teachers Ask..."

S. "Teaching Strategies"

T. "Previews" - "Families" and "What Shall I Wear?" and "Supermarket"

U. "Legal Services"

V. "Previews" - "Living or Dead?"

W. "Taking Trips With Children"

X. "Continuous Learning"

Y. "Previews" - "Shadows" and "Barbershop"

Z. "Watching Television"

APPENDIX F

The following television-videotape production facilities and film production facilities were used to create programs in the "ROUNDABOUT" series and "TEACHERS ROUNDABOUT" series.

Television- videotape equipment

55' x 65' television studio
3 Marconi 4½" Image Orthicon television cameras
1 slide film chain
Video control with special effects
Audio control
Ampex videotape recorders (models 1000 and 1100)
Studio lighting and special scenery constructed for the project

Film Production Equipment

16mm Arri Film Camera
16mm Bolex Rex film camera
16mm Amega battery sound recorder
¼" Uher battery sound recorder
¼" Ampex 600 sound recorder
1 Seamans interlock film projector
Portable lighting gear
Customary editing equipment